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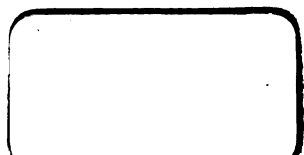
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SOME ACCOUNT  
OF THE  
ENGLISH STAGE,

FROM THE  
RESTORATION IN 1660 TO 1830.

IN TEN VOLUMES.

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Εἰ δὲ τι παρωπται, ἢ οὐκ ἀκριβὺς ἀνιληπται, μὴδεὶς ἡμᾶς γραφῆτω μὲμψις,  
ἐννοῶν ὡς πεπλητημένην ἱστορίαν συνελιξάμεν.—EVAGRIUS, p. 473.

IF ANY THING BE OVERLOOKED, OR NOT ACCURATELY INSERTED, LET  
NO ONE FIND FAULT, BUT TAKE INTO CONSIDERATION THAT THIS  
HISTORY IS COMPILED FROM ALL QUARTERS.

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VOL VIII.

BATH:

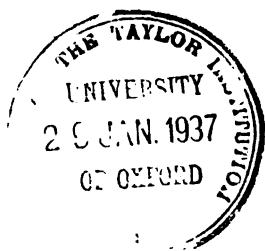
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**SOME ACCOUNT**  
**OF THE**  
**English Stage from the Restoration**  
**IN 1660 TO 1830.**

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**C. G. 1805–1806, IN CONTINUATION.**

Feb. 20. Distressed Mother. Orestes = Master Betty : Pyrrhus = C. Kemble : Hermione = Miss Smith, 1st time : Andromache = Mrs. Litchfield.

22. Not acted 9 years, Merope. Dorilas = Master Betty : Polyphontes = Pope : Narbas = Murray : Merope = Mrs. Litchfield : Ismene = Miss Brunton.

24. Richard 3d. Queen = Mrs. Litchfield, 1st time.

March 8. Never acted, a Hint to Husbands. Lord Transit = C. Kemble : Sir Charles Le Brun = H. Johnston : George Trevor (nephew to Fairford) = Brunton : Fairford (father to Lady Transit) = Fawcett : Heartright (formerly tutor to Lord Transit) = Pope : Dogherty (an old servant in Lord Transit's family) = Blanchard : Codicil = Emery : Pliant

= Farley : Lady Transit = Miss Smith : Lady Le Brun = Mrs. Glover : Ruth = Mrs. Emery :—acted 6 times—Lord Transit had married a young woman of a rank considerably inferiour to his own, and without any fortune—the novelty of her charms being over, he is tired of her, and sends her back to her father's house—Lord Transit has a design on Lady Le Brun—Sir Charles has a design on Lady Transit—the ladies give them no encouragement—Lady Transit has no fault, but she has not the pleasantry of Lady Le Brun—Lady Le Brun has an itch for gaming, but on the whole she is a good sort of woman—Fairford comes into a large fortune by the death of a friend—he wants to get his daughter legally separated from her husband—Lady Le Brun wishes to reconcile them—for this purpose she invites Lord Transit to her house—Lady Transit comes there also—she expects to meet her husband—Sir Charles enters, and renews his addresses—she faints, and Sir Charles supports her—at this moment Lord Transit enters—he gives Sir Charles a challenge—Lady Le Brun and the other characters interfere—Sir Charles acknowledges himself to blame, and solemnly exculpates Lady Transit—Lord and Lady Transit are reconciled—this C. is better calculated for perusal than for representation—it is more likely to please on a second perusal than on the first—Cumberland has written the dialogue in blank verse, and very neatly—but the plot is simple in the extreme, and there is scarcely any incident till the last scene.

22. Oroonoko, or the Royal Slave, revived. Oroonoko = Betty, 1st time : Aboan = C. Kemble : Bland-

ford = Brunton : Capt. Driver = Emery : Imoinda = Miss Smith : Widow = Mrs. Emery : — this seems to have been Dr. Hawkesworth's alteration—acted twice.

24. Mountaineers. Octavian = Kemble : Sadi = Blanchard : Bulcazin Muley = Murray : Violet = Brunton : Kilmallock = Waddy : Lope Tocho = Emery : Zorayda = Lady, 1st app. : Floranthe = Miss Searle : Agnes = Miss Tyrer.

27. Wheel of Fortune. Tempest = Liston, 1st time : Emily Tempest = Miss Brunton.

29. For bt. of Lewis. Not acted 12 years, Chances. Don John = Lewis : Don Frederick = Brunton : Antonio = Emery : 1st Constantia = Miss Brunton : 2d Constantia = Mrs. Glover : Mother in Law = Mrs. Mattocks : Landlady = Mrs. Davenport : —Chances was acted 3 times.

April 8. Master Betty acted Richard 3d.

9. Hamlet = Master Betty : Polonius = Liston : — Master Betty was taken ill, and the play was changed to the Chances.

10. Never acted, White Plume, or the Border Chieftains. Scots—Earl Glenfillan (Warden of the Scotch Border) = Murray : Kilspindie (one of his household) = Fawcett : Allan (a soldier) = Blanchard : Flora (Glenfillan's daughter) = Miss Davies : —Danes—Sir Guthred (related to Glenfillan) = H. Johnston : Randal (an old minstrel) = Taylor : — English—Sir Alfred (Warden of the English Border) = Munden : Edward (his son) = Incledon : Arthur (steward to Sir Alfred) = Liston : Nicholas (his man) = Simmons : Ellen (daughter to Sir Alfred) = Miss Serle : Martha (her attendant) = Miss Tyrer :

Rose (an old housekeeper) = Mrs. Emery:—this musical Romantick Drama, in 3 acts, was written by T. Dibdin—it was acted 5 times—and then cut down to 2 acts—songs only printed.

14. Pizarro = Pope, 1st time : Elvira = Mrs. Siddons.

19. Stranger. Baron Steinfort = H. Johnston.

21. Gamester. Lewson = Brunton.

23. Henry 8th, revived. King = Pope : Wolsey = Kemble : Buckingham = H. Johnston : Cromwell = Brunton : Cranmer = Murray : Gardiner = Blanchard : Lord Sands = Simmons : Campeius = Hull : Queen Katharine = Mrs. Siddons : Anne Bullen = Miss Brunton : Lady Denny = Mrs. Davenport :—Henry 8th, as revised by Kemble, was printed in 1804—the cast differed from the bill for this evening—King = Cooke : Buckingham = Brunton : Cromwell = C. Kemble : Gardiner = Munden :—some circumstances seem to have happened to prevent this play, and All's well that ends well, from being acted according to Kemble's original cast.

Wordsworth in 1810 published Cavendish's *Life of Wolsey* from two manuscripts in the Lambeth library—it had never been printed *entire* before—it is a very interesting work, as Cavendish was Gentleman Usher to Wolsey, and continued with him to the last—it was first printed in 1641, but no publication was ever more unfaithful to the manuscript, from which it professed to be taken—There is a striking similarity between many of Shakspeare's speeches and Cavendish's narrative—Wordsworth says, that Stowe in his *Annals* had inserted large extracts from Cavendish's Manuscript.

Act 1st scene 1st—this play was not only well acted, but gotten up with much care—the Bishops were dressed in Protestant robes, which was not correct—but Kemble is quite correct as to the crosses and pillars, which he directs to be carried before Cardinal Wolsey—Cavendish tells us, that Wolsey, on being made Archbishop of York, erected his cross within the jurisdiction of Canterbury, but forasmuch as Canterbury claimeth a superiority over York, as of all other Bishopricks within England, he being moved therewith, gave unto York a certain check for his presumption, by reason whereof there engendered some grudge between York and Canterbury—whereupon York, that he might be superiour in dignity to Canterbury, obtained to be made a Cardinal and the Pope's Legate—he also found means with the King to be made Lord Chancellor in the room of Canterbury, who had holden that office many years—he then exercised his authority over all ecclesiastical persons without exception—he had two great crosses of silver, one for his Archbishoprick and the other for his Legacy, borne before him, whithersoever he went or rode, by two of the tallest Priests that he could get within this realm—Cavendish afterwards mentions the two silver pillars—these were carried by two Gentlemen.

Warham as Archbishop of Canterbury was *Legatus natus*, Wolsey was *Legatus a latere*—in Johnson and Steevens' Shakspeare the enumeration of the D. P. is not correct—the Archbishop of Canterbury, who enters in the 2d act and does not speak, was Warham—Cromwell tells Wolsey in the 3d act that Cranmer was made Archbishop.

Scene 3d. Lord Sands says—"They've all new  
" legs"—Who?—in the original the Lord Chamber-  
lain says—

" As far as I can see, all the good our English  
" Have got by the late voyage is but merely  
" A fit or two of the face," &c.

Kemble has omitted these lines, and consequently  
there is no word to which *they* has reference.

Lord Sands—

————— " I'm glad they are going."

these words should have been omitted, or else Lovel's  
speech (in which he says that the gallants must either  
leave their French fashions, or pack to their old  
play-fellows) should have been retained—these mis-  
takes are of no great importance, but still when a  
person undertakes to revise a play, he has no right  
to represent the author as guilty of inaccuracies,  
which do not exist in the original text.

Lord Chamberlain. " Your Lordship shall along.

Lord Sands. " Ay, ay ; if the beauties are there,

" I must make one among them, to be sure."

These lines are not in Shakspeare, but they are in  
Henry 8th as published by Bell from the C. G.  
prompt-book in 1773—Kemble has adopted the tag  
at the end of the act from the same place.

Scene 4th. Cavendish gives a particular account  
of the Banquet—he differs but little from Shakspeare,  
except in telling us, that Wolsey mistook Sir Edward  
Neville for the King—he adds that Lord Sands was  
the King's Chamberlain.

Act 2d scene 1st—Lovel says

“ To the water side I must conduct your grace ;  
 “ Then give my charge up to Sir Nicholas Vaux”

—in Shakspeare Vaux gives orders for the barge—Kemble omits the character of Vaux, and makes Guildford speak his short speech—as he made this alteration, he should, in Lovel’s speech, have changed Sir Nicholas Vaux to Sir Henry Guildford—in Bell’s edition the thing is better managed—Lovel’s two lines about Vaux are omitted, and he gives orders for the barge himself.

“ Remember Buckingham” is from the C. G. prompt-book—Shakspeare says—

“ Speak how I fell—I have done ; and God for-  
 “ give me !”

As no change was necessary, so none should have been made — besides the speaker had just before said, that he was no longer Buckingham, but poor Edward Bohun.

Scene 2d. “ See, the King,” is from the prompt-book of 1773—there is no particular harm in such little additions to the original text, but why make them ?

*Enter Wolsey and Campeius with a commission.*

Burnet in his History of the Reformation says—  
 “ Wolsey wrote an earnest letter to Campeius at  
 “ Rome, to hasten him over ; the draught of it is in  
 “ his Secretary’s hand, amended in some places by  
 “ his own ; and concluded thus, ‘ I hope all things  
 “ shall be done according to the will of God, the de-  
 “ sire of the King, the quiet of the kingdom, and

“ to our honour, with a good conscience’—but Wolsey dasht out this last word *with a good conscience*, perhaps judging that was a thing fit for meaner persons, but that it was below the dignity of two Cardinals to consider it much.”

*Enter Gardiner*—in this scene he should not be dressed as a Bishop, he was not made Bishop of Winchester till Dec. 5 1531, after Wolsey’s death—this scene is supposed to pass in 1528 when Campeius came into England—the King absolutely gained Campeius to do all he could for him without losing the Pope’s favour—he led a very dissolute life in England, hunting and gaming all the day long, and following whores all the night—he brought a bastard\* of his own over with him, whom the King knighted—so that if the King sought his pleasure, it was no strange thing, since he had such a copy set him by two Legates, who representing his Holiness so lively in their manners, it was no unusual thing, if a King had a slight sense of such disorders. (*Burnet*).

The King concludes this scene with saying—

“ Would it not grieve an able man, to leave

“ So sweet a bedfellow? but, conscience, conscience—

“ O’, ’tis a tender place, and I must leave her.”

Shakspeare goes too far in making the King regret so sweet a bedfellow—he is however in some degree countenanced by Cavendish—but Wolsey, in one of

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\* Jortin in his *Life of Erasmus* says, that the young man was not a bastard, but born in wedlock, before his father went into orders.

his dispatches to Rome, about the divorce, says, that because of some diseases in the Queen, which were incurable, the King had resolved never to come near her more—(*Burnet probably*)—tho' the King's anxiety for a divorce was doubtless increased by his love for Anne Bullen, yet his scruples of conscience were not a pretence—Rapin well observes, the wonder is he did not feel them sooner—he was married to his brother's widow, when he was about twelve years' old, a dispensation from the Pope having been first obtained—about two years after he, by his father's command, made a formal protestation, that he did not confirm his marriage, but retracted and annulled it—Henry the 7th, when he was just dying, charged his son to break it off—and it was not till after a serious consideration of the reasons on both sides, that Henry the 8th, six weeks after he came to the crown, was married again publicly—when the divorce came to be agitated, the Queen solemnly protested that her marriage with Prince Arthur had never been consummated, but there were the strongest presumptive proofs to the contrary. What were the King's secret motives, is only known to Heaven, but the principal reason which he always assigned was, that he found by the law of Moses, “if a man “took his brother's wife, they should die childless”—this made him reflect on the death of his children, which he now looked on as a curse from God for that unlawful marriage—upon this he set himself to study the case, and called for the judgments of the best Divines and Canonists—he likewise commanded the Archbishop of Canterbury to require the opinions of the Bishops of England—and they all, (except the

Bishop of Rochester,) declared that they judged it an unlawful marriage—Warham had from the first objected to it. (*Burnet.*)

Scene 3d. If Kemble had any authority for changing Shakspeare's Old Lady into Lady Denny, he should have pointed it out in a note—if he had none, his caprice was inexcusable.

Scene 4th. The King concludes the act with an apostrophe to Cranmer—Cranmer suggested that instead of applying to the Pope for a divorce, it would be better to consult all the learned men, and the Universities of Christendom \* \* the King was much pleased with the suggestion, and said that Cranmer "had the sow by the right ear." (*Burnet.*)

Act 3d. Shakspeare begins this act with an interesting scene between the Queen and the two Cardinals—this Kemble has, with much discredit to himself, omitted—it was retained at C. G. in 1773—Davies in 1784, says, it is omitted as tedious and unnecessary—Cavendish gives a circumstantial account of the beginning of this interview, at which he was doubtless present—it corresponds with the scene in Shakspeare—he concludes with saying—"and there—  
"with she took my Lord Cardinal by the hand and  
"led him into her privy chamber, with the other  
"Cardinal—where they tarried a season talking with  
"the Queen, and we might hear her very loud, but  
"what she said we could not tell."

Norfolk tells Wolsey it is the King's pleasure he should confine himself.

"To Esher house, my lord of Winchester's."

Shakspeare is inaccurate——Ashere was a house situate near Hampton Court, belonging to the Bishoprick of Winchester, (*Cavendish*) and consequently to Wolsey himself, who was the Bp. of that See.

In Wolsey's 3d speech to Cromwell, Kemble has omitted 5 lines and half which should have been retained, but he has restored as many which were not in the prompt-book of 1773.

Act 4th. It has long been customary to give the part of Griffith in this act to Cromwell, for the sake of making the whole more worthy of the attention of a respectable performer—there is however a manifest absurdity in representing the same person as in the confidence of Wolsey and the Queen—Cavendish says, that the Queen at her trial prepared to leave the Court, leaning upon the arm of Mr. Griffith her General Receiver——when she was called back—“Madam,” quoth Griffith, “Ye be called again.” “On, on,” quoth she, “it maketh no matter,” &c.

Katharine—“He step'd before me, happily, for my example”—happily here means haply—Herbert in his Country Parson says—“he turns his care to “fit all his children's dispositions with some calling, “not sparing the eldest, but giving him the prerogative of his father's profession, which *happily* for his “other children he is not able to do.”

Katharine—

“Of his own body he was ill, and gave

“The clergy ill example”—

one of the articles brought against Wolsey was, that,

being conscious he had the lues venerea, he had notwithstanding approached the King continually, and had often whispered him in the ear. (*Rapin.*)

Johnson and Steevens read—

—————“ This cardinal \* \*

“ Was fashioned to much honour. From his cradle,

“ He was a scholar, and a ripe and good one.”

Kemble reads—

“ Was fashioned to much honour from his cradle :

“ He was a scholar, and a ripe and good one.”

the old reading is the better—Kemble by altering the punctuation has perverted Shakspeare's meaning, which was, not to say simply that Wolsey was a good scholar, but that he made as early a proficiency in learning as it was possible for a child to do—Cavendish says—“ being but a child he was very apt to be learned, wherefore he was conveyed to Oxenford, where he shortly prospered so in learning, as he told me by his own mouth, he was made Bachelor of Arts, when he past not 15 years of age, in so much that for the rareness of his age, he was called most commonly, through the University, the Boy Bachelor.”

Shakspeare's concise account of Wolsey's death agrees exactly with the longer account of Cavendish—Cavendish says that Wolsey was the haughtiest man alive, but he represents his conduct, after his fall and retirement to the North, as exemplary—and Wordsworth in a note shows, that Cavendish's account is fully confirmed by an authority, which can-

not be suspected of partiality to Wolsey's memory—Wolsey was about 60 when he died—he kept his last Easter at Peterborough—upon Maunday Thursday he washed and kissed the feet of 59 poor men—the number denoted that he was then 59 years of age\*—it was in his last discourse, as he lay on his death-bed, that he said the words which have been so often quoted——“if I had served God, as diligently as I have done the king, he would not have given me over in my grey hairs—but this is the just reward I must receive, for my diligent pains and study, that I have had to do him service—not regarding my service to God, but only to satisfy his pleasure.”

In the former editions of Cavendish's work it is said that Wolsey “poisoned himself,” but Wordsworth assures us, that these words do not occur in any of the four MSS. that he had seen.

Kemble has, with singular impropriety, given the small part of the Messenger to Sir Henry Guildford—in the 1st and 2d acts he makes him act the part of the Queen's Gentleman Usher, and give her a cushion to kneel on—and now he offends her, by not showing her that respect, of which such a man as Sir Henry Guildford could not be ignorant that she was extremely tenacious—she had been much disquieted, because she would not lay down her title of Queen :

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\* Pepys says April 4 1667—“My wife had been to White Hall to the Maunday, it being Maunday Thursday; but the King did not wash the poor people's feet himself, but the Bishop of London did it for him”—this silly ceremony is said to have been kept up by the Archbishops of Canterbury at Lambeth to a much later time.

many of her servants were put from her on that account, but she would accept of no service, from any that did not use her as a Queen and call her so \* \* she had the jointure that was assigned her, as Princess Dowager, and was treated with the respect due to that dignity, but all the women about her still called her Queen. (*Burnet.*)

Sir Henry Guildford was in reality Comptroller of the *King's* house—(*Cavendish*)—Kemble has given him the parts of the *Queen's* Gentleman Usher, Sir Nicholas Vaux, the Messenger, and Dr. Butts—just before the entrance of the Messenger, Kemble has improperly omitted 3 short speeches—Katharine's last speech is altered for the worse.

Act 5th. Scene 1st.—Cranmer enters to the King—Steevens tells us that the substance of this and the two following scenes is taken from Fox's Acts of the Martyrs, from which he gives a long extract—it is not certain in what year this design against Cranmer took place—Burnet (see pp. 342-344) thinks it was in 1546—certainly several years after the birth of the Princess Elizabeth, which was in 1533.

Scene 3d. When Cranmer exhibits the ring, Norfolk says—

—————“ Do you think, my lords,  
“ The King will suffer but the little finger  
“ Of this man to be vex'd ?”

These words were really spoken by Lord Russel, whom Fox improperly calls Earl of Bedford—in this scene Kemble has made several small changes—one of them does him credit, *if* it was made in consequence of looking into Burnet—he gives the Lord

Chancellor's speech to the King, to Norfolk, who thereby speaks what he actually did say—the King in Shakspeare says of Cranmer—

—————“ If a prince  
 “ May be beholden to a subject, I  
 “ Am, for his love and service, so to him.”

These lines should not have been omitted.

King—“ Come, come, my lord, you'd spare your  
 “ spoons”—it was the custom, long before the time of  
 Shakspeare, for the sponsors at christenings to offer  
 gilt spoons—the spoons were called *apostle spoons*,  
 because the fingers of the Apostles were carved on  
 the tops of the handles—some gave the whole twelve,  
 others the four evangelists, or even the saint only,  
 from whom the child received its name—(*Steevens*)  
 —Congreve is probably the last person who mentions  
 the apostle spoons on the stage—in *Love for Love*,  
 Angelica says to Foresight, “ you prophesied popery  
 “ was coming, only because the butler had mislaid  
 “ some of the apostle spoons.”

Kemble has restored some lines which were omitted  
 in 1773, but he has omitted still more which were  
 then retained—on the whole he has not improved  
 the play by his revival.

April 24. Speed the Plough. Sir Philip Blandford  
 = Pope : Henry = H. Johnston : Miss Blandford =  
 Mrs. H. Johnston :—with White Plume, in 2 acts.

29. Dramatist. Vapid = Lewis : Lord Scratch =  
 Munden : Neville = Brunton : Ennui = Emery : Flo-  
 rville = Farley : Miss Courtney = Miss Brunton :  
 Lady Waitfor't = Mrs. Davenport : Marianne = Mrs.  
 Litchfield.

May 1. Blind Bargain. Villars = Brunton.

7. Incledon's bt. English Fleet, with Katharine and Petruchio, by Mrs. Glover and Lewis : Grumio = Blanchard.

9. Miss Smith's bt. Never acted, Edgar, or Caledonian Feuds. Edgar (supposed to be the son of a peasant) = Miss Smith : Osbert, Earl of Morven = H. Johnston : Baron of Glendore = Pope : Malcolm (his brother) = Chapman : Count Zulmio = Claremont : Matilda = Mrs. H. Johnston : Countess (mother to Osbert and Matilda) = Mrs. Humphries : Emma (daughter to the Baron) = Miss Brunton :—acted twice—about 20 years before the play begins, Malcolm had confined his brother in a dungeon—he has also confined Emma, but in a less severe manner—at the opening of the play, the Baron and his daughter are supposed to be dead—Malcolm is in possession of Glendore castle and its domains—Osbert forms a friendship with Edgar—he consults his Clan about revenging the death of his father, who had been murdered by Malcolm—the Clan swear to assist Osbert in his revenge—they attack Malcolm's castle—Osbert and Edgar are taken prisoners—Edgar finds his way into the dungeon in which the Baron is imprisoned—they make their escape—Malcolm offers to set Osbert at liberty on condition that Matilda should be given to him as his wife—Osbert refuses—Emma enters into Osbert's apartment by a secret pannel—Osbert makes his escape by her assistance—Edgar and Matilda had fallen mutually in love—Osbert discovers their attachment, and is highly indignant at it—Edgar leaves Morven castle—a skirmish takes place between the soldiers of Osbert and those

of Malcolm—Osbert is overpowered by numbers, and on the point of being killed—Edgar enters with some more soldiers—Malcolm's party is now worsted—Malcolm himself receives a mortal wound—Edgar makes his exit abruptly—Count Zulmio and some ruffians carry off Matilda—Edgar comes to her assistance, and afterwards Osbert—Osbert now consents to the union of his sister with Edgar—Edgar proves to be the son of the Baron of Glendore—Osbert marries Emma—this is a poor T. by Manners—it is professedly founded on Mrs. Radcliffe's novel, called the Castles of Athlin and Dunbayne—Manners in his preface says—"I found it necessary to deviate considerably from the novel—to omit some characters, and create others—among the latter of which that of the Baron is the most conspicuous—the denouement is also very different from the original"—Edgar sometimes reminds us too much of Douglas, and the Baron is only a 2nd edition of Reginald in the Castle Spectre—the author gave his play to Miss Smith, who, in consequence of C. Kemble's indisposition, was prevailed on by Manners to take the part of Edgar.

13. Munden's bt. Folly as it Flies Tom Tick = Lewis : Peter Post Obit = Munden : Sir Herbert Melmoth = Murray : Leonard Melmoth = H. Johnston : Shenkin = Liston : Dr. Infallible = Simmons : Lady Melmoth = Mrs. Glover : Georgiana = Miss Brunton :—with Robin Hood. Ruttekin = Munden, 1st time : Little John = Simmons.

15. Fawcett's bt. Heir at Law.

16. Isabella—with Tom Thumb. King Arthur =

**Munden : Lord Grizzle = Liston : Noodle = Taylor : Doodle = Simmons : Queen Dollalolla = Miss Tyrer.**

**20. Mrs. Litchfield's bt. Jane Shore. Hastings = Pope :—this being the last season of Mrs. Litchfield's app. on this stage, she will take leave of her friends in a Farewell Address—in the course of the evening Garrick's Ode by Cooke.**

**22. Mr. and Mrs. H. Johnston's bt. Under the patronage of the Duke of Sussex and the loyal North Britons—never acted there, Honey Moon. Duke Aranza = H. Johnston : Rolando = Brunton : Jaquez = Munden : Lampedo = Liston : Juliana = Mrs. H. Johnston : Volante = Miss Brunton : with Rugantino. Rosabella (1st and only time) = Mrs. H. Johnston :—the part was originally designed for her, but in consequence of her illness it was given to Mrs. Gibbs.**

**23. Yarico (for that night only) = Mrs. Litchfield.**

**26. Mrs. Siddons' last app. this season.**

**27. Mr. and Miss Brunton's bt. Under the patronage of the Prince of Wales—Bold Stroke for a Husband. Don Carlos = Murray : Donna Olivia = Miss Brunton :—(rest as before) with, never acted there, Hunter of the Alps. Felix = Brunton : Helena = Mrs. Gibbs.**

**29. Emery's bt. Poor Gentleman.**

**30. Fontainbleau, and Will for the Deed.**

**June 2. Blanchard acted Gen. Tarragon.**

**3. Brandon's bt. Jane Shore. Dumont = Murray : with Flitch of Bacon. Tipple = Fawcett, 1st time : Major Benbow = Munden, 1st time.**

**4. Edgar, 3d time—changed to John Bull.**

**5. Cure for the Heart-Ache.**

6. For bt. of Mrs. Mattocks, and Farley. Maids and Bachelors. Alvaroni = H. Johnston : Valtano = Brunton : Moraldi = Liston : Zangaretto = Farley : Zephyrina = Mrs. Glover : Lavora = Mrs. Mattocks : Vorenza = Mrs. H. Johnston : Modesca = Miss Tyrer :—this is said to be only an alteration of the High Road to Marriage.—(B. D.)—see D, L. May 27 1803.

7. Such things are. Aurelia = Miss Brunton.

13. (Last night) Busy Body. Marplot = Lewis : Sir George Airy = Brunton : Sir Francis Gripe = Munden : Miranda = Mrs. Glover : Patch = Mrs. Mattocks.

Mrs. Siddons acted Isabella twice—Mrs. Beverley 3 times—Jane Shore once— Mrs. Haller 2—Calista once—Grecian Daughter once—Lady Macbeth 3—Belvidera 2—Elvira 4—Queen Katharine 10.

Mrs. Litchfield had great judgment, and one of the finest voices that was ever heard—there is a small print of her, which is said to be very like—she was not engaged at C. G. or D. L. after this season—but she was engaged at the Hay., in 1807—she played 6 nights at Bath, in May 1810—her last app. seems to have been at the Hay., on Oct. 8, 1812, when she played *Æmilia*.

*Her Characters—selection only.*

C. G. 1797-1798. Catalina in Castle of And.—Lady Anne — Betty Blackberry — Marchioness Merida.

1798-1799. Miss Vortex—Lucy in R. O.

1800-1801. Æmilia in Othello—Lady Macbeth  
—Alicia—Mrs. Haller—Queen Elizabeth in Essex.

1801-1802. Statira—Mrs. Beverley—\*Otilia in  
Alfonso—Mrs. Oakly—Arpasia.

1802-1803. Irish Widow—Constance in King  
John altered—Roxana.

1803-1804. Andromache—Angela in C. S.

1804-1805. Zaphira—Lady Randolph—Millwood  
—\*Mrs. Ferment in School of Reform.

1805-1806. Merope—Queen in Richard 3d.

Hay. 1807. Queen in Hamlet—Violante—Susan  
in Follies of a Day—Elvira in Pizarro.

Bath 1810. Mad. Clermont in Ad. and Orr.

\* *Originally.*

## HAY. 1806.

June 9. Mountaineers. Octavian = Rae, from Bath,  
1st app. : Floranthe = Mrs. Glover, 1st app. there :  
— with Fortune's Frolic. Robin Roughhead =  
Mathews.

10. Fawcett acted Dr. Pangloss, and Peeping  
Tom.

12. *Ways and Means*, with never acted, *Catch him who can!* Philip (servant to Theodore—in love with Janet) = Mathews : Pedrillos (a foolish soldier) = Liston : Count Theodore = J. Palmer : Alphonso = Whitfield : Thomaso (in love with Annie) = Taylor : La Fleur = De Camp : Janet (in love with Philip) = Mrs. Gibbs : Countess (mother to Theodore and Sophia) = Mrs. Stanwell : Sophia = Mrs. Mathews : Annie (in love with Thomaso) = Miss Tyrer :—acted 22 times—the scene lies at Fontarabia, on the confines of Spain and France—Theodore had fought a duel with the son of Alphonso—each of them supposes that the other is killed—Alphonso comes to the castle of the Countess with a party of soldiers, to prevent the person with whom his son had fought, from making his escape—at the conclusion, it appears that Alphonso's son is alive—Theodore is of course no longer in danger—this musical Farce was written by Hook—it is an indifferent piece—the whole merit of it consists in the character of Philip who assumes a variety of disguises—Hook has introduced some vile puns—the foundation of the plot, and nothing more, seems to have been borrowed from *Madame Genlis*.

13. *Spanish Barber*. *Almaviva*—Rae.

16. *Battle of Hexham*. *Gondibert* = Rae.

17. *Agreeable Surprise*, and *Mogul Tale*.

19. *John Bull*. *Lady Caroline* = Mrs. Glover : —with Love laughs at Locksmiths. *Capt. Beldare* = Rae.

21. *Poor Gentleman*. *Frederick* = Rae : *Sir Robert Bramble* = Mathews :—with *Tom Thumb*. *King Arthur* = Fawcett, 1st time.

23. Iron Chest. Sir Edward Mortimer = Rae,  
1st time : Helen = Mrs. Glover, 1st time.

24. Speed the Plough, and Review.

27. Chapter of Accidents. Jacob = Liston : Governor Harcourt = Mathews : Cecilia = Mrs. Glover : Bridget = Mrs. Gibbs.

July 1. She wou'd and She wou'd not. Trap-  
panti = Fawcett : Don Manuel = Mathews : Soto =  
Liston : Hypolita = Mrs. Glover : Viletta = Mrs.  
Gibbs :—with Fortune's Frolic. Robin Roughhead  
= Liston.

2. Never acted there, We Fly by Night. Gen.  
Bastion = Mathews.

9. Never acted, Five Miles Off, or the Finger  
Post. Kalendar = Fawcett : Edward = Rae : Squire  
Flail = Chapman : Sordid = Grove : Spriggins =  
Mathews : Luckless = De Camp : Flourish (a qua-  
ker) = Liston : O'Gimlet (a carpenter) = Denman :  
Mary Flail = Mrs. Mathews : Jenny (her maid) =  
Mrs. Gibbs : Mrs. Prue = Mrs. Powell : Laura  
Luckless = Miss Tyrer :—acted 35 times—Edward  
and Mary Flail are mutually in love — Edward's  
father had disinherited him, and left his property to  
Sordid, who was his steward—Sordid, on becoming  
rich, advertises for Luckless, who is his son, but  
whom he had neglected—O'Gimlet sets up a Finger  
Post in a hole, but leaves it loose—Flourish turns  
it round, so that it points the wrong way—Sordid,  
for fear of being robbed, hides a parcel which con-  
tains papers of importance—Flail tells Edward that  
he means to marry his daughter to Sordid's son on  
the next morning, but promises, that if by that time  
Edward can prove that he possesses a freehold tene-

ment, &c. he shall be the bridegroom—Kalendar effects this for Edward—in the last scene the Finger Post is discovered, with the addition of a neat wooden house, with a brick chimney—a lamb is grazing within the pales that surround it—Spriggins is nailing a cherry tree against one side of the building—Flourish is painting the pales—O’Gimlet is hanging a little gate to them—when Flail enters, Kalendar and Edward claim his promise—Sordid’s bundle is found in the house which had been built over it—it contains the title deeds of Edward’s father’s estate—Flail consents to the union of Edward and Mary—this C., or more properly F., in 3 acts, was written by T. Dibdin—it is a poor piece—Mrs. Lessingham, the actress, is said to have built a house on Hampstead Heath between sunset and sunrise—Dibdin has introduced this circumstance—he calls it a beautiful cottage, and says that it is still in existence—but he does not say by whom it was built.

18. Sultan. Roxalana = Mrs. Glover.

19. Seeing is Believing. Sir Credule = Liston : —with Follies of a Day. Antonio = Liston : Susan = Mrs. Gibbs.

22. Son in Law, with (never acted there) Animal Magnetism. Doctor = Mathews : La Fleur = Fawcett : Jeffery = Liston : Lisette = Mrs. Gibbs.

26. Mathews acted the Mock Doctor.

29. Mogul Tale. Johnny Atkins = Mathews : —with Lock and Key. Ralph = Fawcett : Brummagem = Mathews.

Aug. 2. Never acted there, Modern Antiques.

Cockletop = Mathews : Joey = Liston : Mrs. Cockletop = Mrs. Gibbs.

6. Sighs. Tilman Totum = Fawcett : Von Snarl = Mathews : Josephine = Mrs. Glover : Louisa = Mrs. Gibbs :—with Prisoner at Large. Dowdle = Liston : Muns = Fawcett.

9. For bt. of Chapman, and Grove. Hunter of the Alps. Felix = Rae :—with Review—Blue Devils—and (not acted 20 years) Chrononhotonthologos. Chronon = Mathews : Rigdum Funnidos = Liston.

12. Rae's bt. Hamlet = Rae : Polonius = Mathews : 1st Gravedigger = Liston.

14. De Camp's bt. Matrimony (1st time there). Delaval = De Camp : Clara = Mrs. Glover :—with (never acted there) Weathercock. Tristram Fickle = De Camp : Sneer = Liston.

15. Purse. Sally = Miss Tyrer : — and Mrs. Wiggins.

16. For bt. of Mr. and Mrs. Taylor. Waterman. Robin = Liston : Tom Tug = Taylor : Wilhelmina = Mrs. Taylor.

20. Dramatist. Vapid = Fawcett : Ennui = Mathews : Marianne = Mrs. Gibbs.

25. For bt. of Mathews. Will for the Deed. Old Hairbrain = Mathews : Harry Hairbrain = Rae : Motto = Fawcett : Acorn = Liston :—with (for that night only) imitative specimens of Ventriloquy by Mathews—and Of Age To-morrow. Frederick = Mathews.

Sept. 3. Not acted 25 years, (acted Aug. 19 1784) Clandestine Marriage. Lord Ogleby = Fawcett, 1st time : Lovewell = Rae : Miss Sterling = Mrs. Glover.

4. Lovers' Quarrels. Don Carlos = Rae : Sancho = Fawcett : Lopez = Liston : Leonora = Mrs. Glover : Jacinta = Mrs. Gibbs.

5. Gay Deceivers, with Inkle and Yarico.

8. Fawcett's bt. Yard-arm and Yard-arm—(1st time—taken from Netley Abbey). Gunnel = Fawcett :— with Five Miles Off—Blue Devils — and Chronon.

11. For bt. of Mrs. Gibbs. Never acted there, School of Reform. Tyke (for that night only) = Emery : Gen. Tarragon = Mathews : Mrs. Ferment = Mrs. Gibbs, 1st time.

15. Ways and Means, &c.

## BATH 1805-1806.

Oct. 12. A new theatre was opened on this evening with Richard the 3d.

A Gentleman, who had occasion to search the records of the Bath General Hospital, found that it was built on the site of an old theatre—the ground floor of the rooms, at which Beau Nash used to preside, was fitted up as a theatre—at this theatre Mrs. Charke was Prompter for about 6 months—(see her Life p. 245)—it was burnt in 1820, being at that time in the occupation of some persons who

had a puppet show—during the time that Brown, who was famous for playing the Copper Captain, was on the Bath stage, a new theatre was built in Orchard Street by subscription—a tallow-chandler, called Palmer, was the principal subscriber, and ultimately the sole proprietor—he was succeeded in the theatre by his son—the son was afterwards well known at the Post Office, as having brought forward the plan for the mail coaches—in 1805 Bath was become more than twice as large as it was—Orchard Street was at a considerable distance from the upper town—the access for carriages was very inconvenient, and when there was any particular attraction, the boxes were much fewer than were wanted—for these reasons a new theatre was built in Beaufort Square—the situation was sufficiently central—the access for carriages was on the East side—the chair door on the North—the doors for the pit and gallery on the South—the only fault was, that the pit and gallery doors were close together, and merely separated by a boarded partition—the inside was commodious in every respect—well calculated for seeing and hearing—and fitted up in a handsome manner—the stage was as large as that of old C. G.—the roof was ornamented with four pictures of an unusual magnitude—it held between £250 and £300—but £200 was considered a very good house—the property of the theatre in Orchard Street had undergone some changes—Keasberry was at one time proprietor of half of it—the new theatre in Beaufort Square was equally the property of Palmer and Dimond—the old theatre was turned into a Catholic Chapel.

26. *Castle Spectre*. Percy = Wrench : Reginald = Caulfield from D. L. : Angela = Miss Marriott from C. G. :—Miss Marriott was not a bad actress—but she was not fit for any thing tender in Tragedy, or elegant in Comedy.

Nov. 2. Master Dawson, the celebrated Comic Roscius, is engaged to perform here one night only. *Beaux Stratagem*. Archer = Wrench : Scrub = Master Dawson : (only 6 years of age) Mrs. Sullen = Miss Marriott : Cherry = Miss Wheatley, from C. G.

9. *Chapter of Accidents*. Jacob = Master Dawson : Bridget = Miss Mills, from York, 1st app. :—with *Spoil'd Child*, by Miss Mills.

19. *Othello* = Carles, 1st app. there.

30. As you like it. *Touchstone* = Lovegrove : Jaques = Egerton : Orlando = Wrench : Rosalind = Miss Fisher, the celebrated Roscia, from D. L. :—her other parts were—*Cowslip*—*Young Norval*—*Jane Shore*—*Little Pickle*—*Nell*—*Romp*—*Edward* in *Every one has his Fault*—*Letitia Hardy*, and *Angela* in C. S.

Dec. 10. *West Indian*. Belcour = Wrench : Major O'Flaherty = Johnstone, from D. L. :—his other parts were—*Looney M'Twolter*—*Dennis Brulgrudery*—*O'Carrol*—*O'Clogherty*—*Sir Lucius O'Trigger*—*Murtoch Delaney*—*Kilmallock*—*O'Raferty*—*Teague* in H. T.

31. *Pilgrim*. Pedro = Wrench : Alphonso = Lovegrove : Alinda = Miss Jameson : Juletta = Young Roscia :—she played this part well for a child.

Jan. — Incledon acted 7 nights.

28. *Hamlet* = Rae, his 1st app. on any stage.

Feb. 4. Rae acted Octavian, and Lyar.

18. Rae acted Charles Surface.

March 27. Cooke acted Richard 3d—his other characters were—Sir Pertinax—Macbeth—Shylock—Sir Archy—Sir Giles Overreach—in his Journal he says—"I played 13 nights at Bath and Bristol, " at £20 a night, which was the sum I always received there, but the managers were so satisfied " on this occasion, that they paid me £300.

April 22. Master Betty acted Achmet—his other characters were—Young Norval—Hamlet—Frederick in Lovers' Vows—Orestes—Tancred—Diddler, 1st time.

May 13. For bt. of Caulfield, &c.—Caulfield gave his Imitations of—

Kemble in Hamlet—(unfavourable)

Bensley in Mountaineers—(caricature)

Aikin in Henry 8th—(like)

Palmer in ditto—(excellent)

Johnstone in London Hermit—(good)

Parsons in Heiress—(fair)

King in ditto—(unfavourable, but like)

Suett in My Grandmother—(very good)

Incleton, in a letter from America dated Aug. 28 1815 said, "poor Caulfield (who for the last 5 years " had been in the habit of taking too much refreshment) fell down in a fit on the Kentucky stage " and expired"—(*probably Bath paper.*)

## D. L. 1806-1807.

Sep. 13. Honey Moon. Jaquez = Penley, 1st app. there.

16. Hamlet = Elliston : Polonius = Cherry.

18. Beaux Stratagem. Scrub = Penley.

27. School for Scandal.

Oct. 2. Soldier's Daughter, and Fortune's Frolic.

9. As you like it. Touchstone = Cherry : Jaques = Eyre, from Bath, 1st app. (he had not been at Bath since 1803-1804.)

11. Col. Briton = Carles, from Bath, 1st app.

16. Will. Sir Solomon Cynic = Dowton : Howard = Elliston : Realize = Mathews : Albina Mandeville = Mrs. Forbes, from Dublin, 1st app.

18. Mrs. H. Siddons acted Mrs. Strictland.

22. West Indian. Varland = Mathews, 1st time.

23. Constant Couple. Beau Clincher = De Camp.

27. George Barnwell = Elliston : Millwood = Mrs. Powell.

29. Mountaineers. Bulcazin Muley = Eyre.

Nov 1. Much ado. Dogberry = Dowton : Beatrice = Miss Duncan, 1st time :—with Soldier's Return.

3. Romeo and Juliet, by Elliston and Mrs. H. Siddons : Friar Lawrence = Eyre.

7. Castle Spectre, and Lyar, by Elliston.

11. Haunted Tower, with Three Weeks after Marriage. Lady Racket = Miss Duncan, 1st time.

13. Siege of Belgrade. Yuseph = Mathews.

15. Cabinet. Whimsiculo = Mathews, 1st time :  
—with Lying Valet, by Mathews.

20. Never acted, Vindictive Man. Anson (a city merchant) = Elliston : Goldfinch = De Camp : Cheshire John (a country fellow) = Dowton : Maitland = Raymond : Charles (his son) = Bartley : Col. Anson = Barrymore : Frederic (his son) = H. Siddons : Lambert (an honest attorney) = Powell : Blunt (clerk to Anson) = Mathews : Abrahams (a Jew) = Wewitzer : Rose (daughter to Cheshire John) = Miss Duncan : Emily (daughter to Anson) = Mrs. H. Siddons : Harriet (kept by Goldfinch) = Mrs. Harlowe : —Anson is a kind father—he has several good qualities, but his temper is Vindictive—he and his brother had been bitter enemies for many years—the Colonel was originally the most to blame—he was too proud to acknowledge himself wrong—and Anson's hatred to him had encreased with time—Maitland had borrowed £10,000 of Anson to liberate the Colonel from a foreign prison—he had afterwards become a bankrupt, and Anson had thrown him into jail for the debt—Emily and Blunt endeavour to soften Anson's resentment against Maitland—but without success, as Maitland will not tell Anson for what purpose he had borrowed the money—Goldfinch attempts to carry off Emily to Gretna Green by force—she is rescued by Frederic—there is an important underplot—Maitland's brother had left his large property to a woman whom he had kept—the woman had died soon after her keeper, and had left the property to Rose, who was her niece—Rose, by the kindness of a lady, had received an education

greatly superiour to her birth—she comes up to town, with her father, to take possession of the fortune given to her by her aunt—she is very desirous to know by what means her aunt could possibly acquire such wealth—Lambert, from motives of delicacy, evades her questions—Rose at last discovers the truth, and determines to restore the property to Maitland's family—Cheshire John is much disconcerted at her determination—at the conclusion, Rose marries Charles—Anson is reconciled to his brother—this C. was written by Holcroft—it was acted but twice—Holcroft says—“it is published with no hope of deriving profit, but to afford any person, who shall be so disposed, an opportunity to inquire how far it merits the oblivion to which it was consigned by the audience”—the sentence passed on it was too severe—the greater part of it is very dull for want of incident—but the dialogue is well written—Holcroft has introduced Goldfinch a second time, but not with the same effect as in the Road to Ruin—his attempt on Emily takes place behind the scenes—Holcroft adds—“it is a serious duty, in every writer, to acknowledge the aid received from the works of others—the Inheritance, a moral and dramatic tale by M. Bret, furnished much of the characters of John and Rose”—Benson, in his Love and Money, (see Hay. Aug. 29 1795,) has no doubt borrowed his plot from the same French story.

24. School for Friends, with, never acted, Tekeli, or the Siege of Montgatz. Hungarians—Count Tekeli = Elliston : Wolf (his friend) = Dowton : Alexina (the Heroine of Montgatz) = Miss Duncan :—Austrians—Count Caraffa (the General) = Charles :

Edmund (his Captain) = Bartley : Bras-de-fer and Maurice (Soldiers) = Mathews and De Camp : Conrad (a Miller) = Wroughton : Isidore = Russell : Christine (Conrad's daughter) = Mrs. Bland :—acted above 50 times—the Hungarians had taken up arms against the Austrians to preserve their privileges—Alexina, Tekeli's wife, is besieged in Montgatz—in the 1st act, Tekeli and Wolf conceal themselves in a forest—they are disguised as peasants—Tekeli fights with Maurice, and gives him his life—in the 2d act, Tekeli and Wolf get to Conrad's mill on the day of Christine's marriage with Isidore—Edmund and a party of soldiers search the mill for Tekeli—Tekeli discovers himself to Conrad—Conrad scorns to betray a man whom he had received in hospitality—Tekeli and Wolf evade the Austrians by a stratagem—Maurice connives at their escape—in the 3d act, Edmund, in the name of Caraffa, offers Alexina and the garrison of Montgatz a pardon, on condition that they will surrender—Alexina refuses—Tekeli and Wolf get safe into the castle—the Austrians attack the castle, and meet with a defeat—this is a good Melo-drame by Hook—the 1st act is tolerable—the 2d is very interesting—particularly in representation—the 3d has little to recommend it—the author compressed his piece into 2 acts on Aug. 10 1809 at the Hay.

27. Venice Preserved. Jaffier = H. Siddons : Pierre = Gentleman, 1st app. : Belvidera = Mrs. Powell.

Dec. 2. Way to keep him, Lovemore = Wroughton : Sir Bashful Constant = Bannister, his 1st app. for 10 weeks : Sir Brilliant Fashion = Russell :

Widow Belmour = Miss Duncan, 1st time : Mrs. Lovemore = Mrs. H. Siddons, 1st time : Muslin = Miss Pope : Lady Constant = Miss Mellon.

4. Wheel of Fortune——6. Love for Love.

9. She wou'd and She wou'd not. Trappanti = Bannister : Don Manuel = Mathews : Hypolita = Miss Duncan, 1st time : Viletta = Miss Pope.

10. Travellers, with, never acted, Mr. H——. Elliston—Miss Mellon, &c.—this Farce is 'attributed to Lambe—it was damned—and not printed—Mr. Hogsflesh is so ashamed of his name that he calls himself Mr. H—— every body wants to find out his real name, but nobody can do it—at last, amongst a party of ladies, and in the telling of a story, he blunders out the name himself—the ladies who had previously been very partial to him, now turn their backs upon him—the dialogue from this time consists chiefly of allusions to the unfortunate name—there is too much of this, but in a professed F. it may pass—at the conclusion it appears from the Gazette that the King has allowed Mr. Hogsflesh to take the name of Bacon —— worse Farces than this have been successful—— Elliston acted Mr. H——.

16. Know your own Mind. Millamour = Elliston : Dashwould = Bannister : Lady Bell = Miss Duncan.

18. Will Albina Mandeville = Miss Ray from Cheltenham, 1st app.

23. Lovers' Vows. Frederick = Elliston, 1st time : Amelia = Miss Ray, 3d app.

26. George Barnwell = H. Siddons, 1st time.

27. She Stoops to Conquer. Hardcastle = Cherry : Young Marlow = Ray, from Cheltenham, 1st app. : Miss Hardcastle = Miss Duncan.

30. *Beaux Stratagem*. Archer = Elliston : Scrub = Bannister : Foigard = Johnstone : Aimwell = Bartley : Boniface = R. Palmer : Gibbet = Wewitzer : Mrs. Sullen = Miss Duncan : Cherry = Miss Boyce : Dorinda = Miss Mellon.

Jan. 5. *Point of Honour*. St. Franc = Barrymore : Durimel = Elliston : Valcour = De Camp : Steinberg = Mathews : Bertha = Mrs. H. Siddons : Mrs. Malfort = Mrs. Powell.

6. Elliston acted *Young Norval*, 1st time.

10. *Provoked Husband*, as before.

12. Never acted, *False Alarms*, or *My Cousin*. Sir Damon Gayland = Wroughton : Edgar (his son—in love with Emily) = Braham : Tom Surfeit = Bannister : Plod (formerly a potato merchant) = Mathews : Lieut. Mac Lary (in love with Caroline) = Johnstone : Grinvelt (a German—valet to Sir Damon) = Wewitzer : Gabriel = Penley : Caroline Sedley (in love with Mac Lary) = Miss Duncan : Lady Gayland (Sir Damon's second wife) = Mrs. Mountain : Susan (her woman—married to Grinvelt) = Sig. Storache : Miss Umbrage = Miss Pope : Emily (ward to Plod—in love with Edgar) = Mrs. Bland :—acted 21 times—Sir Damon Gayland is fifty—notwithstanding that he is married to a young wife, he wants to have an amour with Caroline Sedley—he had met her at a masquerade, and had corresponded with her—but he does not know her person—Caroline comes to Lady Gayland's house—informs her of all that had passed between Sir Damon and herself—and assumes the character of Capt. Bronze—Lady Gayland enters into the plot—and between them they make Sir Damon very jealous—

in the last scene, Lady Gayland produces Sir Damon's letters to Caroline—the supposed Capt. Bronze pretends to be Caroline's Cousin, and challenges Sir Damon—Sir Damon begs his wife's pardon, and promises never to offend again—Caroline discovers herself, and gives her hand to Mac Lary—Edgar marries Emily—this is a moderate Op. in 3 acts by Kenney—that part of it which concerns Sir Damon is good—the underplot has nothing to recommend it, but the character of Tom Surfeit.

28. Never acted, *Assignation*. Sir Harry = Elliston : Drunken Admiral = Bannister : Lord Welwyn = Wroughton : Somerville = H. Siddons : \* \* = Mathews : Marchioness de Rimini = Miss Duncan : Dowager Lady Morelove = Miss Pope : Lady Laura Morelove = Mrs. H. Siddons : Emily = Miss Ray :—damned—this Comedy was written by Miss Lee who wrote the Chapter of Accidents.

Feb. 14. *Jealous Wife*—17. *Busy Body*.

19. Never acted, the *Curfew*—Normans—Hugh de Tracy (a Baron) = Barrymore : Robert (son to Matilda) = Bannister : Bertrand (vassal to the Baron) = H. Siddons : Walter (the tollor of the Curfew) = Penley : Philip (an old servant to the Baron) = Eyre : Dunstan (a Friar of great reputed sanctity) = Cooke : Matilda (wife to the Baron) = Mrs. Powell : Florence (their daughter) = Miss Duncan : —Danes—Fitzharding (captain of the robbers) = Elliston : Conrad, Armstrong, and Herman (robbers) = Mathews, R. Palmer, and Carles :—the scene lies in England—in the time of William the Conqueror—the Baron, while living in Normandy, had married an English lady—he had stabbed her in a fit of jea-

lousy, but not mortally—she had made her escape with her son, and was supposed to have been drowned—Bertrand had saved the Baron's life in the battle of Hastings—the Baron had in consequence made him one of his family—at the opening of the play, Matilda resides in a hovel near the Baron's castle—she is supposed to be a witch—Robert had become a man—he had joined the robbers—his mother strongly remonstrates with him, and he promises to leave them as soon as he can do it with safety—Bertrand and Florence are mutually in love—the Baron opposes their union—they agree to meet, and to be privately married—Florence disguises herself as a man—she falls into the hands of the robbers, and is carried by them to their cave—they order Robert to kill her—he saves her life, and lodges her in his mother's cottage—Bertrand is carried back to the castle by the Baron's servants as a prisoner—the Baron is sincerely penitent for having stabbed his wife—he sends for Dunstan in hopes of obtaining some tranquillity of mind by his means—he does not know Dunstan personally—Fitzharding meets Dunstan—takes from him his hood and cloak—and passes himself on the Baron for the Friar—Fitzharding and his associates intend to storm the castle, and put all the inhabitants of it to the sword—Robert shoots an arrow into the castle with a letter affixed to it—the purport of the letter is to warn the Baron of his danger—the Baron gives the letter to Fitzharding to read—he pretends that it is of no importance—Matilda is brought before the Baron and the supposed Friar—she refutes the imputation of witchcraft—but promises the Baron to revive his wife—Florence is

brought in still in her disguise—she tells the Baron that at the tolling of the Curfew his castle will be besieged—in the 5th act the scene changes to the Baron's chapel, in the midst of which there is a tomb to the memory of his wife—Fitzharding discovers himself to the Baron, and threatens him with death—several years before this time, the Baron had caused Fitzharding to be publicly branded—Fitzharding had pretended to forgive the Baron, but in his own mind he was determined to be severely revenged on him—he now avows himself as the person who had made the Baron jealous of his wife—as Fitzharding is on the point of stabbing the Baron, Matilda from the tomb interposes between them—Fitzharding starts back with astonishment—she strikes with her foot—some vassals enter, and bear off Fitzharding—the Baron and Matilda are reconciled—the robbers attack the castle but are defeated—the Baron overcomes Robert, and prepares to kill him—Matilda tells the Baron that Robert is his son—the Baron promises Florence any reward that she may ask—she claims Bertrand for her husband—this is a posthumous play by Tobin—it was acted 20 times—it deserved and might have had a longer run, but it was stopped by Sheridan, as it had been agreed, that the author's relations were to have an additional benefit, if the play should be acted above 20 times (*Miss Pope*)—it is a very happy imitation of the old dramatic writers—but with their beauties Tobin has imitated their faults, particularly in the improbability of some parts of the plot—Matilda had saved her life by escaping from the Baron—yet she fixes her place of residence in his neighbourhood—the discovery of herself to Philip is

forced—but these defects are greatly overbalanced by the general merit of the piece—the language is peculiarly good—Matilda's promise to the Baron to raise his dead wife is taken from the *Lost Lady*—as are also some little hints—for the *Lost Lady* see 10th vol. of Dodsley 1744.

March 12. Never acted, *Young Hussar, or Love and Mercy*. Florian (the Young Hussar—in love with Carline) = Elliston : Bertrand de Valencourt (his father) = Eyre : Larole (a tradesman) = Cherry : Boncour (suitor to Carline) = Gibbon : Ninette (servant to Larole—an old woman) = Mrs. Bland : Carline (his daughter—in love with Florian) = Mrs. Mountain : Madame Larole = Mrs. Harlowe : — acted 12 times—Florian had sold his sword and accoutrements to release his father from prison—he had refused to say for what purpose he had sold them—had been sentenced to a severe punishment—and had made his escape—at the opening of the piece, he is concealed in Larole's house, Carline alone being privy to his concealment—a party of soldiers search the house for Florian—Carline and Bertrand contrive to hide him with some linen which they affect to be measuring—at the conclusion, Florian receives the Commandant's pardon—the motive for which he had sold his accoutrements having been discovered—this musical piece, in 2 acts, was written by Dimond—it is a pleasing trifle—professedly founded on a fact which happened about the middle of the French Revolution.

April 1. Douglas, with, never acted, *Wood Dæmon, or "the Clock has Struck."* Hardyknute = De Camp : Guelpho = Penley : Willikind = Dow-

ton : Una = Mrs. H. Siddons : Clotilda = Mrs. Harlowe:—acted above 30 times—the Wood Dæmon was at this time in 2 acts, it was afterwards enlarged to 3, and played as a first piece—see Bath Jan. 7 1813.

9. Never acted, Day in London—Bannister—Dowton—Johnstone—Mathews — De Camp — H. Siddons—Cherry—Miss Duncan—Miss Mellon, &c. —acted 3 times——this Comedy is attributed to Cherry, and is not printed.

13. Sig. Storache's bt. Inkle and Yarico. Inkle Elliston, 1st time : Trudge = Bannister : Sir Christopher Curry = Dowton : Campley = Braham, 1st time : Yarico = Mrs. Dickens, 1st app. at D. L. : Wowski = Sig. Storache.

25. Iron Chest. Sir Edward Mortimer = Elliston.

30. Mrs. Powell's bt. Never acted, Adelgitha, or the Fruits of a Single Error. Robert Guiscard (Prince of Apulia) = H. Siddons : Lothair (a Norman Knight—in love with Imma) = Elliston : Michael Ducas (Emperour of Byzantium) = Raymond : Adelgitha (wife to Guiscard) = Mrs. Powell : Imma (daughter to Michael—in love with Lothair) = Mrs. H. Siddons:—with Of Age To-morrow. Maria = Miss Duncan, 1st time.

Adelgitha was acted 8 times—Adelgitha, when very young, had been seduced by George of Clermont—Lothair is their son, but he is not aware that he is so—Adelgitha had been 12 years married to Guiscard, and during all that time her conduct had been quite correct—at the opening of the play, Guiscard is absent at the siege of Durazzo—Michael, on being expelled from Byzantium, had im-

plored the assistance of Guiscard, and obtained it—he is so far from feeling any gratitude to Guiscard, that he endeavours to have him assassinated—and makes love to Adelgitha—she is indignant—she happens to mention herself as the daughter of Salerno—he starts at the name of Salerno—17 years before this time, Michael had found George of Clermont stabbed by robbers, and on the point of death—George had charged him to restore to the daughter of Salerno her letters—this however he had not done—Michael, in his next conference with Adelgitha, plainly hints to her that he is aware of what had passed between her and George of Clermont—Adelgitha gives herself up for lost—it being a rule with Guiscard never to do wrong himself, and never to pardon those who do—Guiscard returns in the 2d act—he had taken Durazzo, and defeated Michael's competitor—Adelgitha is now so much in Michael's power, that she is compelled to meet him in St. Hilda's cave—he threatens to carry her off by force—she stabs him—Lothair enters, and assists Adelgitha in making her retreat—Lothair is taken into custody on suspicion of having murdered Michael—Lothair had been brought up by Adelgitha—Lothair protests his own innocence, but will not say who had killed Michael—Guiscard orders him to immediate execution—Adelgitha avows Lothair to be her son—and herself to be the person who had stabbed Michael—Guiscard forgives her—she kills herself——this T. was written by Lewis—it was printed before it was acted—some parts of the plot are very improbable— if George of Clermont had not travelled about with Adelgitha's love letters in his pocket—and if

Michael had not preserved these letters for 17 years with the utmost care—we should have had no play—Why does Adelgitha tell Guiscard that she killed Michael because she feared him, instead of saying, as she might have said with truth, that she killed him to preserve her liberty and honour?—Perhaps no man ever attempted to have the person assassinated, by whose means alone he could expect to recover his throne, till that person had finished his work—yet Michael does this—on the other hand, some parts of the dialogue are written in a very animated manner—the plot is so contrived as to interest one, and make one anxious about the catastrophe—on the whole this T. does Lewis considerable credit—it has a slight foundation on history—but almost every thing is fiction—the scene lies at Otranto—the action passes in 1080—when Adelgitha was acted at Bath in 1821, Michael was most absurdly dressed as a Turk with a turban—when the manager was asked why he dressed Michael in that manner, his answer was, that the part was so dressed at D. L.

May 4. Elliston's bt. Never acted there, Dramatist. Vapid = Elliston : Lord Scratch = Dowton : Ennui (for that night only) = Bannister : Neville = H. Siddons : Floriville = R. Palmer : Marianne = Miss Duncan : Louisa Courtney = Mrs. H. Siddons : Lady Waitfort = Mrs. Sparks :—with My Grandmother. Vapour = Elliston : Dicky Gossip = Mathews :—and Don Juan. Don Juan = Elliston : Scaramouch = Mathews : both for that night only—in the first bills the Paragraph was advertised for the Farce. Toppit = Dowton : Frank Toppit = Elliston : Solomon = Mathews.

13. Miss Duncan's bt. Winter's Tale. Leontes = Elliston : Clown = Mathews : Perdita = Miss Duncan :—with Matrimony. Clara = Miss Duncan, 1st time :—Miss Duncan was taken ill, and her bt. was put off to June 8th—the Winter's Tale was laid aside.

14. Who's the Dupe ? Gradus = Bannister : Doiley = Dowton.

15. Miss Pope's bt. Duenna. Margaret = Miss Pope :—with High Life below Stairs. Kitty (for that night only) = Miss Pope.

18. Johnstone's bt. John Bull. Peregrine = Elliston : Frank Rochdale = Bartley : Dan (for that night only) = Dowton : Lady Caroline = Mrs. Harlowe :—rest as June 3 1805.

19. Bold Stroke for a Wife. Periwinkle = Mathews.

21. Pizarro. Rolla = Seyton, from Norwich, 1st app. June 1. Dramatist. Ennui = Mathews.

3. Birthday. Capt. Bertram = Dowton : Jack Junk = Bannister :—with Midas, by Mathews.

8. Miss Duncan acted Letitia Hardy for her bt.

10. School for Friends. Mrs. Hamilton = Mrs. H. Siddons.

12. Clandestine Marriage. Lord Ogleby = Evrard, 1st time : Sterling = Dowton : Mrs. Heidelberg = Miss Pope : Fanny = Mrs. H. Siddons.

16. (Last night) Rivals, and Young Hussar.

17. Lacy's bt. Birthday, and Devil to Pay.

## C. G. 1806-1807.

Sep. 15. John Bull. Peregrine = Pope, 1st time (at C. G.): Mary = Miss Logan, 1st app. in London:—with Miser. Lovegold = Emery: Lappet = Miss Logan.

17. Henry 4th, part 1st. Falstaff by S. Kemble, who is engaged for 3 nights.

19. Mountaineers, and We Fly by Night.

22. Henry 8th. Buckingham = Brunton: Cromwell = C. Kemble: Queen = Mrs. Siddons:—with Farmer.

24. Merry Wives. Falstaff = S. Kemble.

26. Laugh when you can. Gossamer = Melvin, from York, 1st app.: Mortimer = C. Kemble:—with Adopted Child. Michael = Melvin: Record = Liston.

Oct. 1. Henry 4th. Falstaff = S. Kemble:—with Citizen. Old Philpot = Munden: Young Philpot = Melvin: Maria = Mrs. C. Kemble, (late Miss De Camp) her 1st app. at C. G.

8. Beggar's Opera. Polly = Miss Bolton, her 1st app. on any stage:—acted 10 times.

16. Isabella. Villeroy = Pope, 1st time: Isabella = Mrs. Siddons:—with Children in the Wood. Walter = Melvin: Apathy = Liston: Josephine = Miss Tyrer.

21. Jew and Doctor. Abednego = Melvin.

29. Pizarro = Pope: Elvira = Mrs. Siddons.

31. Speed the Plough. Bob Handy = Melvin.

Nov. 3. Never acted there, (that is as altered by Kemble) Coriolanus. Coriolanus = Kemble : Tullus Aufidius = Pope : Menenius = Munden : Tribunes = Chapman and Murray : Plebeians = Simmons, Emery, &c. : Volumnia = Mrs. Siddons : Virgilia = Miss Brunton : Valeria = Mrs. Humphries.

4. Love in a Village, with Humours of an Election. Parmasan = Blanchard : George = Simmons : Goose = Liston : Mrs. Highflight = Mrs. Mattocks.

15. Never acted, Adrian and Orrila, or a Mother's Vengeance. Adrian (in love with Orrila) = C. Kemble : Prince of Altenburg (prime minister of Saxony) = Cooke : Count of Rosenheim (father to Orrila) = Munden : Michael (a foolish peasant) = Liston : Lothaire (page to Altenburg) = Mrs. C. Kemble : Haufroy (a minstrel) = Bellamy : Madame Clermont (really Matilda Carlstein) = Miss Smith : Orrila (in love with Adrian) = Miss Brunton : Githa (her governess) = Mrs. Mattocks : Minna (wife to Michael and sister to Lothaire) = Miss Tyrer :—acted 11 times—above 20 years before the play begins, Altenburg had seduced Matilda—he had been prevailed on by his friends to marry—but had offered Matilda every pecuniary advantage that she could wish—Matilda had rejected his offer—during the life of their child, she had been tranquil, but on his death she became frantic—when she recovered her senses, she determined to take Vengeance on Altenburg—she effected her purpose by stealing Adrian, the Prince's legitimate son, who was at that time a child—she had bred up Adrian as her own son—at the opening of the play, Madame Clermont

(as she is then called) is informed that Altenburg is coming to the Castle of Rosenheim with the intention of marrying Orrila—she resolves to leave Saxony without delay—Adrian and Orrila agree to elope together—their design is discovered, and Adrian is thrown into prison, it being death by the law of Saxony to steal an heiress—Madame Clermont, with much difficulty, gets access to the Count of Rosenheim—he is deaf to her entreaties, but pardons Adrian at the request of Altenburg, whose life Adrian had saved in the course of the play—Madame Clermont discovers herself to Altenburg, and acknowledges her guilt—Altenburg acknowledges that their offences had been mutual, and promises to make her his wife—Adrian marries Orrila—this play was written by Dimond—it is on the whole a pleasing and interesting piece—the principal fault of it is, that the language is sometimes unnatural—not sufficiently simple—in the 1st act, some hints have been borrowed from the Count of Burgundy—about 10 songs are introduced—part of these were composed by Kelly—Kelly, in his *Reminiscences*, (vol. 2 p. 213) gives us an interesting account of what passed at the last Rehearsal—Cooke was drunk—Harris and Kemble had a sharp dispute.

20. Douglas. Norval = C. Kemble : Stranger = Pope : Glenalvon = Cooke : Lady Randolph = Mrs. Siddons :—with, never acted, a grand Operatical Entertainment, called the Deserts of Arabia. Don Utopio = Liston : Carlos = Incledon : Hassan Artaz = Emery : Tristram Doleful = Fawcett : Abdallah = Bellamy : Zamyrtta = Mrs. C. Kemble : Widow Lounston = Miss Brunton :—acted about 15 times—

songs only printed—— Reynolds tells us that he had inserted in this piece some of the scenes of his *Three per Cents*—Cooke in his *Journal* says—“this “ is one of those strange afterpieces that have been “ lately introduced—some splendid scenery, elegant “ and appropriate dresses, with pleasing music—but “ for the rest——”(Dunlap.)

Dec. 5. *Coriolanus*—Mrs. Siddons' last app. till after Easter.

8. *Tempest*, revived. Prospero = Kemble : Ferdinand = C. Kemble : Gonzalo = Murray : Caliban = Emery : Stephano = Munden : Trinculo = Fawcett : Hippolito = Miss Logan : Ariel = Miss Meadows, her 1st app. on any stage : Miranda = Miss Brunton : Dorinda = Mrs. C. Kemble :—acted 27 times—for an account of Kemble's new alteration of the *Tempest* made at this time, see D. L. Oct. 13 1789—in Act 1st Prospero says to Caliban—

———“ I'll rack thee with old cramps ;  
“ Fill all thy bones with aches ; make thee  
“ roar,” &c.

Aches in the time of Shakspeare was uniformly pronounced as a dissyllable—even in the time of Butler this mode of pronunciation was not obsolete—

(Hudibras Part 2d Canto 2d)

“ As no man of his own self catches  
“ The itch, or amorous French Aches.”

Kemble was so far right in pronouncing aches as two syllables—but as this created continual laughter and opposition, he was surely wrong in persisting, night after night, in a mode of pronunciation, which,

tho' correct, was completely obsolete—if he had spoken *aches* as one syllable and added—“*and* make “*thee* roar,” the metre would have been preserved, and the sense rather improved than otherwise—Kemble might have retained his own opinion in private conversation, but as an actor it was his duty to conform to the sense of the public—in many instances we neglect a pronunciation which we know to be right, and conform to custom—

“*Quem penes arbitrium est, et jus, et norma  
“ loquendi.”*

as Horace says—Oulton observes — “Kemble “pronounced the *ch* in *aches* soft—and it appears “from one of Heywood’s Epigrams that *ache* had “sometimes a soft pronunciation—

“ Into what place soever H may pike him,  
“ Wheresoever thou find *ache* thou shalt not like  
“ him.”

Harris approved of Kemble’s obstinacy, as it brought grist to the mill—the *Tempest* was acted several more times than it would otherwise have been—and when Cooke played *Prospero* one night, many persons came to hear what he would say—he managed the matter very adroitly, by omitting the line.

11. *Merchant of Venice*, with, never acted, *Arbitration*, or *Free and Easy*. Jack Familiar = Lewis : Sir Toby Tritely = Blanchard : Thoro = Simmons : Chequer = Liston : Mrs. Chequer = Mrs. Liston : Lady Litigious = Mrs. Davenport : Harriet = Miss Logan :—acted about 11 times—but not printed.

16. Pope acted Lord Avondale, 1st time.

18. Othello. Brabantio = Murray : Desdemona = Miss Smith : Æmilia = Mrs. St. Leger :—rest as Jan. 20 1804.

20. Liston acted Hodge——22. Richard 3d.

26. Romeo and Juliet, by C. Kemble and Miss Smith.

29. George Barnwell = C. Kemble : Millwood = Miss Smith.

Jan. 3. Merry Wives. Falstaff = Cooke.

5. Wheel of Fortune——9. As you like it.

8. Every Man in his Humour.

12. Revenge. Zanga = Kemble : Leonora = Miss Brunton, 1st time :—acted 4 times.

15. Provoked Husband.

17. Cure for the Heart-Ache.

20. Much ado——28. Rule a Wife.

Feb. 5. Not acted 12 years, (acted Jan. 3 1798)  
Way to Keep him. Lovemore = C. Kemble : Sir Bashful Constant = Munden : Sir Brilliant Fashion = Melvin : William = Blanchard : Widow Belmour = Mrs. Glover : Mrs. Lovemore = Miss Smith : Lady Constant = Mrs. Gibbs : Muslin = Mrs. Mattocks :—acted twice.

7. New Way to Pay Old Debts. Margaret = Miss Brunton.

10. Suspicious Husband. Strickland = Cooke.

17. Jealous Wife. Oakly = Pope : Major Oakly = Cooke : Charles = C. Kemble : Lord Trinket = Lewis : Sir Harry Beagle = Fawcett : Capt. O'Cut-ter = Waddy : Russet = Blanchard : Mrs. Oakly = Mrs. Glover : Lady Freeloove = Mrs. Mattocks : Harriet = Miss Brunton.

19. *Tempest*. Stephano = Melvin.

March 2. Pope acted Oroonoko.

7. *Hamlet*. Ghost = Pope, 1st time : Ophelia = Miss Bolton.

10. Never acted, *Town and Country*. Reuben Glenroy = Kemble : Plastic (a man of fashion) = C. Kemble : Cosey (a rich citizen) = Fawcett : Trot (a rich manufacturer) = Blanchard : Capt. Glenroy = Brunton : Rev. Owen Glenroy = Murray : Hawbuck = Emery : Hon. Mrs. Glenroy = Mrs. Glover : Rosalie Somers = Miss Brunton : Mrs. Trot = Mrs. Mattocks : Mrs. Moreen = Mrs. Davenport :—acted about 16 times—Old Glenroy is a Welch Clergyman—his elder son, Reuben, lives with him—his younger son, Capt. Glenroy, is married to a lady of rank and fashion in London—Rosalie Somers resides at the house of old Glenroy—she and Reuben have a mutual attachment—in the 2d act a violent storm takes place—Reuben saves Plastic's life, and brings him to his father's house—Plastic, on the following morning, carries off Rosalie by an artifice—in the 4th act, she makes her escape from Plastic's house—Capt. Glenroy is ruined by gaming—he is going to kill himself, but is prevented by Reuben—Cosey pays Capt. Glenroy's debts—and gives Rosalie the title deeds of her father's estate, which had been sold—Rosalie marries Reuben—Plastic is exposed—this is an indifferent C. by Morton—the scene lies in the Country in the first 3 acts, and in Town, in the last 2.

30. Miss Tyrer was announced as Mrs. Liston.

April 7. Blanchard acted Brainworm.

10. *Birthday*, with, 1st time, *Whistle for it*. Osbert (Captain of the Banditti) = C. Kemble : An-

drew (their caterer) = Fawcett : Rupert = Taylor : the rest of the Banditti = Denman, &c. : Count Harlowitz (in love with Carola) = Incledon : Carola (in love with Harlowitz) = Miss Bolton : Phillida = Mrs. Liston :—acted about 3 times—the scene lies in a spacious cave inhabited by the Banditti—Carola had been made a prisoner by them—Harlowitz falls into their hands—Andrew wishes to leave the Banditti—he concerta a plan with Harlowitz, and contrives to make his escape—he directs the Count's troops not to stir till they hear a whistle—and then to begin an immediate attack—Andrew is brought back by the Banditti, and chained to a ring—his hands are fastened behind him, so that he cannot use his whistle—he tries to make Harlowitz or Rupert whistle, but without success—at last Rupert whistles by Osbert's order—the Count's troops rush on the Banditti, and take them prisoners——this Comic Op. was written by the Hon. G. Lamb—it has considerable merit for the sort of thing—the great fault of it is that some of the songs are introduced with more than usual absurdity.

22. Macbeth. Macbeth = Cooke : Duncan = Hull : Lady Macbeth = Mrs. Siddons.

23. Cymbeline——29. Heir at Law.

May 2. Beverley = Pope : Mrs. Beverley = Mrs. Siddons.

4. Tempest. Prospero = Cooke, 1st time.

5. Grecian Daughter. Evander = Pope : Dionysius = C. Kemble : Philotas = Brunton : Melanthon = Murray : Euphrasia = Mrs. Siddons :——with Escapes.

7. Isabella. Biron = Pope : Villeroy = Brunton.

8. Never acted, Peter the Great, or the Wooden Walls. Peter the Great (Czar of Muscovy) = C. Kemble : Mauritz (a master shipwright) = Munden : Michael Petrowitz (in love with Paulina) = Incledon : Count Menzikoff (prime minister in the absence of Peter) = Pope : Sparrowitz = Simmons : Olmutz = Waddy : Petrowitz (father to Michael) = Murray : Le Fort (friend to Peter) = Bellamy : Catherine = Mrs. C. Kemble : Paulina (daughter to Mauritz—in love with Michael) = Miss Bolton : Genevieve (wife to Mauritz) = Mrs. Davenport :—acted 5 times—the scene lies in a seaport in the dominions of the Czar—Peter and Le Fort are disguised—they work in the dock-yard of Mauritz as common carpenters—Peter and Catherine are mutually in love—she has no notion that Peter is superior to herself—Menzi-koff represents to Peter the necessity that he should resume his rank—and in the last scene, he enters in state as the Czar—he marries Catherine, and gives Paulina to Michael—this operatic Drama, in 3 acts, was written by Cherry—it is a poor piece—Oulton here makes another egregious blunder from not looking at the play about which he is writing—he taxes Cherry with having deviated from facts without necessity, and with having made Peter in love with *Kate of Deptford*—the expression, Wooden Walls, as applied to ships, is probably borrowed from the famous Oracle to the Athenians in the 7th book of Herodotus.

12. Incledon's bt. Woodman. Sir Walter Waring = Munden : Bob = Emery : Dolly = Mrs. C. Kemble.

14. Miss Smith's bt. Venice Preserved. Belvi-

dera = Miss Smith, 2d time : with Collins' Ode by Miss Smith.

15. Munden's bt. Road to Ruin, with (not acted 20 years) the Fun of Election, or the Patriotick Baker—and which is the Master? (taken from Castle of Andalusia) Pedrillo = Fawcett : Spado = Munden : Don Scipio = Emery : Catalina—Mrs. Liston : —for the Interlude see D. L. Oct. 21 1774.

19. Fawcett's bt. Never acted there, Five Miles Off. Kalender = Fawcett : Edward = Brunton : Luckless = Farley : Sordid = Simmons : Spriggins = Emery : Flourish = Liston : Jenny = Mrs. Gibbs : Laura = Mrs. Liston : with (never acted) Miseries of Human Life !!!—Fawcett—Liston—Blanchard—Brunton—Mrs. Liston—not printed.

21. Cooke's bt. King Lear = Cooke : Edgar = C. Kemble : Bastard = Brunton : Gloster = Murray : Kent = Waddy : Oswald = Farley : Cordelia = Miss Smith, 1st time : with Love a-la-Mode.

25. Mrs. Siddons' last app. this season.

26. For bt. of Mr. and Mrs. C. Kemble. Hamlet = Kemble : Laertes = C. Kemble : Horatio = Murray : Ophelia = Mrs. C. Kemble, 1st time : with Personation. Lord Henry = Melvin : Lady Julia = Mrs. C. Kemble.

27. Emery's bt. School for Prejudice. Harry Mildmay = Brunton : Marian = Miss Brunton : Fanny = Miss Logan : with We Fly by Night. Gaby Grim = Emery, 1st time.

June 2. For bt. of Mrs. Mattocks. Way to get Married.

3. Taylor's bt. Poor Gentleman, and Poor Soldier, with Imitations by Taylor.

4. Othello = Seyton, from Norwich, 2d app.

5. Miss Bolton's bt. Fontainbleau. Lapoche =  
Melvin : Rosa = Miss Bolton : Nannette = Mrs.  
Liston.

9. Man of the World. Egerton = C. Kemble.

10. Melvin acted Count Romaldi.

12. Melvin's bt. Secrets worth Knowing. Ros-  
trum = Melvin : Nicholas = Emery : Undermine =  
Munden : April = Fawcett : Plethora = Liston :  
Greville = Pope : Egerton = Brunton : Sally Down-  
right = Mrs. Mattocks : Mrs. Greville = Miss Brun-  
ton : Rose Sydney = Lady :—with Personation—and  
Adopted Child.

13. Blind Bargain. Villars = C. Kemble.

16. Guardian. Heartly = Murray : Sir Charles  
Clackit = Munden : Young Clackit = Brunton : Lucy  
= Mrs. Mattocks.

19. Wild Oats, with Paul and Virginia.

23. (Last night) Mother Goose, 92d time.

Mrs. Siddons acted Queen Katharine 7 times—  
Lady Macbeth 5—Isabella 2—Elvira 2—Volumnia  
15—Lady Randolph 1—Mrs. Beverley 1—Euphra-  
sia 1.

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## HAY. 1807.

June 15. (First night) Heir at Law.

16. Ways and Means, with Peeping Tom.

18. Fortune's Frolic. Robin Roughhead = Liston :  
—with Inkle and Yarico. Trudge = Mathews.

20. Irish Widow. Kecksey = Mathews : Thomas  
= Liston : Widow Brady = Mrs. Litchfield, 1st app.  
at Hay. for 5 years.

22. Hamlet = Young, his 1st app. in London :  
Polonius = Mathews : Osrick = De Camp : 1st Grave-  
digger = Liston : Queen = Mrs. Litchfield.

25. Sighs, with Tom Thumb.

27. Mountaineers. Octavian = Young : Lope  
Tocho = Mathews : Agnes = Mrs. Liston.

29. John Bull. Dan = Liston : Lady Caroline =  
Mrs. Litchfield : —with Village Lawyer.

30. Dramatist. Vapid = Fawcett : Ennui = Ma-  
thews : Marianne = Mrs. Gibbs : —and Paul and Vir-  
ginia. Paul = Bennett, from Bath, 1st app. in Lon-  
don, and 7th on any stage : Dominique = Mathews.

July 1. Wonder. Don Felix = Young : Lissardo  
= Fawcett : Don Pedro = Mathews : Violante = Mrs.  
Litchfield, 1st time : Flora = Mrs. Gibbs.

3. Stranger = Young : Solomon = Mathews : Peter  
= Liston : Mrs. Haller = Mrs. Litchfield.

9. Castle Spectre. Osmond = Young : Motley =  
Liston : Angela = Mrs. Litchfield : —with Prisoner  
at Large. Dowdle = Liston.

13. Henry 4th. Falstaff = Fawcett : Hotspur = Young : Francis = Mathews :—with Poor Soldier. Darby = Mathews.

14. Poor Gentleman. Frederick = Young : Stephen = Liston.

16. Never acted, Fortress. Count Everard = Young : Philip (a serjeant, blind of one eye) = Liston : Vincent (gardener, and keeper of the castle) = Mathews : Valbron (governor of the Fortress) = Chapman : Oliver (his lieutenant, and the adopted son of Everard) = De Camp : Thomas (a peasant, godson to Vincent) = Taylor : Count Adolphus (Field Marshal) = Carles : Celestina (daughter to Everard) = Mrs. Taylor : Alice (her governess—imprisoned with Everard) = Mrs. Gibbs : Paulina (wife to Thomas) = Mrs. Liston :—acted about 12 times—the scene lies in Austrian Swabia—Count Everard, by the artifices of an enemy, is confined in the Fortress as a state prisoner—Oliver suggests to Alice a plan for his escape—Valbron is under the necessity of going to meet Adolphus—he gives the command of the Fortress to Oliver, and tells him, that if the Count should escape, himself and Oliver would both suffer death for their negligence—Oliver, that he may not endanger Valbron's life, counteracts his own plan for the Count's escape—Thomas and Paulina come to breakfast with Vincent—Paulina brings Celestina with her—Celestina is disguised as a Savoyard boy with a show-box—while Philip is looking into it, Alice takes out a disguise from the door of the box, and gives it to the Count—Paulina pretends not to believe that Philip is blind of one eye—she puts her hand on his sound eye, as if to try whether

he can see with the other—the Count makes his escape—Valbron returns to the Fortress with Adolphus—Alice says that she contrived the Count's escape—Oliver says it was owing to him—Oliver is tried by a court martial, and condemned to death—the Count surrenders himself to save Oliver's life—Adolphus opens the sealed dispatch which he had brought with him—it contains the Emperor's pardon for Everard, and a promise of atonement for his unmerited misfortunes—this is a pretty good Melodrama, in 3 acts, by Hook—it is professedly taken from the French, and is better calculated for representation than perusal.

20. Agreeable Surprise. Lingo = Fawcett.

21. Padlock. Mungo = Mathews :—with Fortress, and Katharine and Petruchio. Petruchio = Young : Grumio = Mathews : Taylor = Liston : Katharine = Mrs. Gibbs.

24. Bennett's bt. Battle of Hexham. Gondibert = Young : Gregory Gubbins = Fawcett : Queen = Mrs. Litchfield, 1st time :—with Padlock. Leander = Bennett.

25. Honey Moon. Duke = Egerton, from Bath, 1st app. : Lampedo = Mathews : Jaquez = Liston : Juliana = Mrs. Gibbs.

Aug. 5. Iron Chest. Sir Edward Mortimer = Young : Adam Winterton = Fawcett : Samson = Mathews : Orson = Liston : Helen = Mrs. Litchfield, 1st time.

6. Critic, 2d time. Puff = Fawcett : Sir Fretful Plagiary = Mathews : Don Ferolo = Liston : Tilburina = Mrs. Liston :—acted several times.

7. Poor Gentleman. Corporal Foss = Carr, from

York, 1st app.: Miss Lucretia Mac Tab = Mrs. Grove, from Liverpool, her 1st app. in London.

13. Never acted, Errors Excepted. Frank Woodland = Young: Commodore Convoy = Fawcett: Lawyer Verdict = Mathews: Richard = Liston: Sylvia = Mrs. Litchfield: Fanny Freeman = Mrs. Gibbs: Mrs. Hall = Mrs. Liston:—acted 6 times—this Comedy is attributed to T. Dibdin, and is not printed.

18. De Camp's bt. Five Miles off, with Tekeli. Isidore = Liston: Alexina = Mrs. Litchfield: Christine = Mrs. Liston.

20. For bt. of Mr. and Mrs. Taylor. Fortress, with Who's the Dupe? Doiley = Mathews: Gradus = Fawcett: Charlotte = Mrs. Gibbs:—with Imitations, by Taylor.

22. Mrs. Litchfield's bt. Stranger, with Follies of a Day. Antonio = Liston: Susan (for that night only) = Mrs. Litchfield.

26. Road to Ruin. Harry Dornton = Young: Goldfinch = Fawcett: Silky = Mathews: Sophia = Mrs. Gibbs.

27. For bt. of Mathews. Liberal Opinions. (in 3 acts) Frank Liberal = Young: Old Liberal = Grove: Ephraim = Fawcett: John Grouse = Mathews: Fanny Liberal = Mrs. Gibbs:—with (for that night only) imitative specimens of Ventriloquy by Mathews—after which, never acted, Music Mad. Sir Christopher Crotchet = Mathews: Matthew Method (his servant) = Liston: Monsieur Gentil = Farley: Jack Hawser (in love with Harriet) = Carles: Crotchet (nephew to Sir Christopher) = Taylor: Harriet (in love with Hawser) = Mrs. Mathews:—acted about

6 times——Sir Christopher is Music Mad—he determines to give £30,000 to the most unfortunate of his relations—his relations put in their several claims—he decides in favour of Hawser, who is totally ignorant of music—that being in Sir Christopher's opinion the greatest of all possible misfortunes—this trifle in one act was written by Hook—it has little to recommend it, except Sir Christopher's decision, which is excellent.

29. For bt. of Mr. and Mrs. Liston. Surrender of Calais. Eustace de St. Pierre = Young : Julia = Mrs. Litchfield :—with Imitations by Mrs. Sunbell, late Mrs. Wells.

31. Young's bt. Wheel of Fortune. Penraddock = Young : Tempest = Liston : Weazel = Mathews : Emily = Mrs. Gibbs :—with Katharine and Petruchio.

Sep. 7. Fawcett's bt. Pizarro. Rolla = Young : Elvira = Mrs. Litchfield :—with Critic.

9. For bt. of Mrs. Gibbs. Beggar's Opera. Filch = Mathews : Lucy = Mrs. Liston, 1st time :—with Lovers' Quarrels. Leonora = Mrs. Litchfield, 1st time : Jacinta = Mrs. Gibbs.

15. Young acted Hamlet, 8th or 9th time.

## BATH 1806-1807,

Oct. 4. *Much ado.* Benedick = Holman : Dogberry = Lovegrove : Beatrice = Mrs. Edwin :—with *Matrimony.* Clara = Mrs. Edwin :—she was welcomed by her old friends with great applause.

11. *Honey Moon.* Duke = Holman : Juliana = Mrs. Edwin :—with Sultan. Roxalana = Mrs. Edwin.

16. *Hamlet* = Holman : Ophelia = Mrs. Creswell, from Dublin.

18. *Wonder.* Don Felix = Holman : Violante = Mrs. Edwin :—with *Midnight Hour.* Flora = Mrs. Edwin.

Dec. 9. Master Betty acted Achmet—his other characters were—Young Norval—Tancred—Orestes—Hamlet—Osman—Romeo—Warwick—Rolla—Phocyas—Essex—Richard 3d—Dorilas—Zaphna—the public in London had had quite sufficient of Master Betty, but at Bath he brought good houses, and received more applause than Mrs. Siddons.

27. *Adrian and Orrila.* Altenburg = Egerton : Michael = Lovegrove : Lothaire = Miss Mills : Madame Clermont = Miss Marriott : Orrila = Miss Fisher : Githa = Mrs. Didier.

Feb. 7. *Duenna.* Carlos = Bennett, 2d app. : Isaac = Lovegrove : Clara = Mrs. Creswell : Duenna = Mrs. Didier.

17. Mrs. Didier's last bt. She Stoops to Con-

quer. Hardcastle = Lovegrove : Tony Lumpkin = Mallinson : Young Marlow = Egerton : Miss Hardcastle = Miss Fisher : Mrs. Hardcastle = Mrs. Didier :—after which, Mrs. Didier will deliver a new poetic address, and take an oblique retrospect of her stage-life, stating many reasons for her intended retirement.

Mrs. Didier had been, for many years, a favourite with the Bath audience—the Old Maid was considered as her best part—latterly she grew rather faint in her acting—at least in some of her characters—she died in 1829, at the age of 88.

March 14. Lovegrove's bt. Not acted 20 years, Winter's Tale. Leontes = Egerton : Autolycus = Lovegrove : Hermione = Miss Marriott : Perdita = Miss Jameson :—with Mrs. Wiggins. Wiggins = Lovegrove :—and Mogul Tale. Johnny Atkins = Lovegrove.

19. Douglas. Lady Randolph = Mrs. Siddons.

21. Earl of Warwick. Warwick = Egerton : Margaret of Anjou = Mrs. Siddons :—she was as great as any body could be in so poor a play—in the scene with Edward she introduced some few fine strokes—in the scene with Warwick she displayed wonderful art—and was quite herself in the 5th act.

31. Pizarro. Rolla = Egerton : Elvira = Mrs. Siddons.

April 2. Mrs. Siddons acted Lady Macbeth.

3. George Barnwell. Millwood = Mrs. Siddons :—in the 1st act she was particularly happy in saying "Chimæras all"—the rest of the part did not suit her, till the 4th act, and then she was glorious—particularly when she said "Man"—she spoke the

tag remarkably well——some actresses in Millwood suffer themselves to be disarmed almost without a struggle—Mrs. Siddons rushed past Trueman, and made her way up to Thorowgood, before Trueman could arrest her arm.

4. Gamester. Mrs. Beverley = Mrs. Siddons.

7. Jane Shore—changed to Earl of Warwick on account of Miss Marriott's hoarseness.

9. Mourning Bride. Osmyn = Egerton : Zara = Mrs. Siddons.

11. Henry 8th. Wolsey = Egerton : Queen = Mrs. Siddons.

14. Jane Shore. Hastings = Egerton : Alicia = Miss Marriott : Jane Shore = Mrs. Siddons.

16. Mrs. H. Johnston acted Letitia Hardy—her other parts were—Orrila—Kitty in High Life—Albina Mandeville—Lydia Languish—Country Girl—Lady Restless—Juliana in H. M.—Susan in Follies of a Day.

May 7. Curfew. Fitzharding = Egerton : Matilda = Miss Marriott : Florence = Miss Jameson.

12. Bartley's bt.—The Managers gave him a free benefit as he had been Box Book-keeper for near 20 years—he was father to Bartley of D. L.

30. Theatrical Fund. Man of the World. Sir Pertinax = Cooke :—he had very handsomely offered to act gratis.

June 20. West Indian. Belcour = Elliston : Lady Rusport = Mrs. Didier :—with, Of Age To-morrow. Frederick = Elliston :—this was one of his best parts.

27. Mountaineers, and Hunter of the Alps. Elliston acted Octavian, and Felix.

July 18. Bannister acted Sir Bashful Constant—  
Sylvester Daggerwood—and Walter.

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D. L. 1807-1808.

- Sept. 17. Mrs. Jordan acted the Country Girl.  
 19. West Indian. Stockwell = Eyre : Varland =  
 Downton.  
 22. Wonder, with Poor Soldier. Darby =  
 Mathews : Patrick = Mrs. De Ponte, 1st app.  
 24. Adelgitha—26. Love for Love.  
 29. Pizarro. Alonzo = Putnam, 1st app. there.  
 Oct. 1. School for Scandal.  
 3. Honey Moon, and Deserter. Skirmish =  
 Bannister.  
 6. Not acted 20 years, Percy. Percy = Elliston :  
 Douglas = H. Siddons : Raby = Eyre : Elwina =  
 Mrs. Whitlock, her 1st app. — she was sister to  
 Mrs. Siddons.  
 8. Soldier's Daughter, and Forty Thieves.  
 10. Love in a Village. Justice Woodcock =  
 Downton, 1st time : Young Meadows = Kelly : Haw-  
 thorn = Johnstone : Hodge = Smith, 1st app. there :

Rosetta = Miss Lyon, 1st app. on any stage : Madge = Mrs. Bland :—with Wedding Day. Sir Adam Contest = Mathews, 1st time : Lady Contest = Mrs. Jordan.

12. George Barnwell—15. Provoked Husband.

19. Romeo = H. Siddons : Mercutio = Elliston, 1st time.

20. Miss Duncan acted Lady Restless, 1st time.

22. School for Friends.

27. Never acted, Time's a Telltale. Sir David Delmar (uncle to Blandford) = Raymond : Blandford (a captain in the Navy) = Elliston : Sir Arthur Tessel (a man of fashion) = Russell : Hardacre (a farmer) = Dowton : Philip (his son) = De Camp : Query = Mathews : Record (steward to Sir David) = R. Palmer : Olivia Wyndham (a rich heiress) = Miss Duncan : Zelidy = Mrs. H. Siddons : Lady Delmar = Miss Mellon : Miss Laurel (her sister—a pretender to learning) = Mrs. Sparks :—acted 14 times—Sir David Delmar has a great deal of family pride—he had abandoned his sister for marrying Osborne, who was beneath her in rank—Sir David and Hardacre are joint guardians to Olivia, but they have never met, as Sir David is offended at having been joined in a trust with such a man as Hardacre—he throws out plain hints that Hardacre wants to inveigle Olivia into a marriage with his son—Hardacre is indignant at the imputation, and orders Philip never to see Olivia again—Olivia and Philip are mutually in love—about 14 years before the play begins, Blandford had saved the life of Zelidy at St. Domingo—on going his last voyage, he had placed her under the care of his uncle—he returns to England after an absence

of 8 years—he says that his ship is his wife, and that he is resolved to have no other—but in the course of the play he changes his mind, and falls in love with Zelidy—Sir David to keep up his consequence had involved himself seriously in debt—Hardacre proves to be Osborne, and to be very rich—he pays Sir David's debts, and a reconciliation takes place between them—Zelidy turns out to be the daughter of Osborne—at the conclusion, Blandford marries Zelidy—Philip marries Olivia—this is an insipid C. by H. Siddons, without any particular fault—at p. 57 Miss Laurel is said to be the sister in law of Sir David—at p. 38 she is called Miss Delmar—such carelessness is inexcusable.

Nov. 4. Duenna—Duenna = Miss Pope :—with (not acted 20 years) Divorce. Sir Harry Trifle = Russell : Qui Tam = Mathews : Dogherty = Johnstone : Lady Harriet Trifle = Miss Mellon.

14. Much ado about Nothing—Barrymore's name was in the bill for Claudio—at the morning rehearsal he kept the stage waiting, and was fined for this neglect of duty—he refused to go on with his part, unless the fine were remitted—H. Siddons undertook to play Claudio, and Barrymore was dismissed—Bannister and Wroughton, who succeeded Kemble as acting managers, experienced great embarrassments for want of having sufficient power given to them—the performers acted as they pleased (*Oulton*)—Barrymore's absence was no loss to this theatre.

16. Jealous Wife, and Wood Dæmon.

19. All in the Wrong, with, never acted, Ella Rosenberg. Rosenberg = Elliston : Col. Mountfort (the Elector's favourite) = De Camp : Storm (a cap-

tain of the invalids) = Bannister : Flutterman = Matthews : the Elector of Brandenburg = Raymond : Ella (wife to Rosenberg) = Mrs. H. Siddons : Christina (niece to Storm) = Miss Ray : Mrs. Flutterman = Mrs. Sparks :—acted about 40 times—the scene lies in Prussia—Col. Mountfort wants to seduce Ella—he had caused Rosenberg to be imprisoned—Storm had taken Ella under his protection—Mountfort attempts to carry off Ella from Storm's house—Storm interposes—they fight—Storm is condemned to be shot—at the conclusion, the Elector disgraces Mountfort, and takes Rosenberg into his favour—Storm's life had been saved by the mandate of the Elector—this Melo-drama was written by Kenney—it is a very good piece for the sort of thing.

21. Trip to Scarborough. Lord Foppington = R. Palmer : Loveless = Putnam, 1st time : Young Fashion = De Camp, 1st time : Col. Townly = Holland : Sir Tunbelly Clumsey = Dowton : Berinthia = Miss Mellon : Miss Hoyden = Mrs. Jordan : Amanda = Mrs. H. Siddons, 1st time : Nurse = Mrs. Sparks.

27. Haunted Tower—30. Siege of Belgrade.

Dec. 1. As you like it—7. Way to keep him.

11. Inconstant. Young Mirabel = Elliston : Du-retete = Bannister : Old Mirabel = Dowton : Bizarre = Mrs Jordan : with Tekeli—Tekeli = H. Siddons.

12. Not acted 20 years, Lionel and Clarissa. Lionel = Braham : Col. Oldboy = Bannister : Jessamy = De Camp : Sir John Flowerdale = Powell : Clarissa = Miss Lyon : Diana = Sig. Storache : Lady Mary Oldboy = Miss Pope : Jenny = Mrs. Bland :—on the 15th Miss Kelly acted Jenny.

16. Never acted, Faulkener—Capt. Faulkener = Elliston : Col. Stanley (his friend) = H. Siddons : Benedetto Marsigli (a profligate spendthrift) = R. Palmer : Count Orsini = Powell : Chief Judge = Ray : Countess Orsini = Mrs. Powell : Lauretta Delmonte = Mrs. H. Siddons :—acted 3 times—Faulkener's father was killed at the battle of Worcester—his mother, when a widow, had become for a short time the mistress of Charles Stuart—as he was then called—she had subsequently married Orsini—her conduct after her second marriage had been quite correct—Faulkener when 4 years old, had been taken from his mother by his paternal grandfather—when he became a man she had supplied him with money—but he did not know from whom it came—the chief object of his life is to discover his mother—for this purpose he had come to Florence, where the scene lies—the time of action is the autumn of 1669—the surrender of Candia, soon after which the play commences, took place on the 12th Sept. in that year—the siege had lasted 24 years—Faulkener had greatly distinguished himself at the close of it—Lauretta Delmonte had been seduced by Orsini, and deserted by him on his marriage—she had gone to England, and ascertained the true history of Countess Orsini—she is bent on revenge—Benedetto is her agent—he tells Faulkener that he, and he alone, can bring him to the sight of his mother—Faulkener has two conversations with the Countess, but does not know her to be his mother—she knows him to be her son—Lauretta engages Benedetto to make Faulkener acquainted with the true character of his mother—Benedetto does this, and with exaggeration—Faulke-

ner draws his sword in vindication of his mother, whom he believes to have been falsely accused by Benedetto—they fight—Benedetto is killed—Faulkener is taken into custody—Stanley is told that a lady had instigated the judges against Faulkener—this lady was really Lauretta—Stanley fancies she was the Countess—he is so enraged at her supposed barbarity, that he calls Orsini to account for his wife's conduct—and informs him that she had been the mistress of Charles Stuart—Orsini considers this as a calumny, and draws his sword—Stanley wishes merely to defend himself—but the impetuosity of Orsini makes this impossible—Orsini is mortally wounded—Faulkener is brought to his trial, and on the point of being condemned—the Countess rushes in, and discloses her secret history—a letter from Lauretta to Benedetto is read, and Faulkener is acquitted—Stanley tells the Countess that her husband had lost his life in the vindication of her honour—she falls—and the curtain drops—the conclusion is abrupt, and by no means pleasing—this T. was written by Godwin—it is very far indeed from a good play, yet it is evidently the work of a man of genius—the conduct of the Countess is improbable—in the 1st act she makes an unnecessary discovery of her secret history to Stanley—her public disclosure of it, in the last act, is still more unnecessary—the chief judge naturally observes—“this cannot alter the facts which are the subject of our proceeding”—this T. is in general in prose, but some parts of it are in blank verse—the latter, tho' not badly written, do not coalesce cleverly with the former, and ought to have been written afresh, when Godwin changed his original intention of writ-

ing in blank verse—Godwin says that his play is founded upon an incident in a novel written by Defoe—of this novel there are three editions; but that of 1745 is the only complete one—the novel is called *Roxana, or the Fortunate Mistress*.

29. *Bold Stroke for a Wife*.

31. *She Stoops to Conquer*.

Jan. 1. *Beaux Stratagem*—2. *Jew*.

6. *Earl of Warwick* = Elliston, 1st time.

15. *Busy Body*. *Miranda* = Miss Duncan.

18 *Castle Spectre*. *Osmond* = Elliston, 1st time : (at D. L.) *Angela* = Mrs. Eyre, from Edinburgh, 1st app.

22. Never acted, *Something to do*—Elliston—Mathews—Johnstone—Dowton—H. Siddons—Mrs. Jordan—Miss Mellon—damned—see B. D.—and Oulton.

25. *Romeo* = Elliston : *Mercutio* = Bannister.

27. *Rivals, and Matrimony*.

Feb. 2. *Mayor of Garratt*. *Major Sturgeon* = Dowton : *Jerry Sneak* = Russell : *Mrs. Sneak* = Mrs. Harlowe.

4. *Suspicious Husband, and Devil to Pay*.

6. Not acted 15 years (acted Jan. 17 1797) *Chances*. *Don John* = Elliston : *Antonio* = Dowton : *Don Frederick* = Holland : *Duke* = Raymond : *Petruchio* = Putnam : 1st *Constantia* = Mrs. Harlowe : 2d *Constantia* = Mrs. Jordan : *Landlady* = Mrs. Sparks : *Mother in Law* = Miss Tidswell :—she was quite unfit for so good a part—it ought to have been given to Miss Pope, who said she should have had no objection to have played it, if the manager had

thought proper to have given it to her—Chances was acted only 4 times.

10. She wou'd and She wou'd not. Don Philip = H. Siddons : Hypolita = Miss Duncan.

11. Never acted, Kais, or Love in the Deserts Kais (son to Ahmed) = Braham : Almorán (a Circassian—in love with Rosella) = Bannister : Almanzor (page to Kais) = Miss Lyon : Amri (an Emir) = Raymond : Ahmed (an Arabian elder) = Powell : Rached (an old slave to the Emir) = Mathews :—and afterwards Penley : Salem = Kelly : Prince of the Arabs = Putnam : Omar and Hassan (Arabian Banditti) = Smith and Dignum : Leila (daughter to Amri) = Mrs. Mountain : Rozella (a Circassian slave—in love with Almorán) = Sig. Storache :—acted 19 times—the scene lies in and near Cairo—and then in the Deserts—Kais and Leila are mutually in love—her father wants her to marry Salem—Kais disguises himself as a Dervise—Amri discovers him and threatens him with death—Kais sets off for the Deserts in despair—Leila escapes from her father's tent in the disguise of a pilgrim—she and Ahmed go in search of Kais—Leila falls into the hands of the Banditti—Almorán ransoms her—at the conclusion, Kais and Leila are united with the consent of Amri—this is a poor Op. in 4 acts, by Brandon—the plot is professedly taken from the Romance of Mejnoun and Leila.

March 1. Chances, with, never acted, In and Out of Tune — Dowton — Johnstone—Mathews—Miss Duncan—Miss Lyon—Mrs. Bland—this musical Farce was unsuccessful—see B. D.

31. Never acted, World. Cheviot = Elliston :

Echo = Bannister : Index = Mathews : Withers = Wroughton : Dauntless = R. Palmer : Loiter = De Camp : Pasquinall = Russell : Subtle (uncle to Echo) = Wewitzer : Social (father to Lady Bloomfield) = Purser : Margin (a bookseller) = Maddocks : Lady Bloomfield (a young widow) = Mrs. Jordan : Mrs. Barclay = Mrs. Powell : Eleanor (her daughter) = Miss Boyce :—acted 23 times—Mrs. Barclay had been seduced by a gentleman called Davenant—she had afterwards married, and had become a widow—Cheviot is her son by Davenant—she does not know what had become of him—he does not know who his parents are—Subtle sends for Echo from the country—he and Social want to promote a match between Echo and Lady Bloomfield—Echo had been in love with Eleanor, and had deserted her—he adopts the opinion and imitates the manners of any person with whom he may happen to be acquainted—Mrs. Barclay is a prisoner in the King's Bench—she proposes to raise money by publishing her father's sermons—Eleanor takes the sermons to Margin's shop—Cheviot pretends to be Margin—on hearing of Mrs. Barclay's distressed situation, he gives Eleanor £100 for the sermons—he had just received a note to that amount under a cover, and from an unknown correspondent—Cheviot sells the sermons to Echo for £50—Echo supposes them to be a collection of poems written by Cheviot, who is a professed author—Echo shows his purchase to Loiter and Dauntless as his own poems—they discover the mistake and laugh at him—the sermons fall into the hands of Withers—by their means he finds Mrs. Barclay, of whom he was in

search—Withers is really Davenant—at the conclusion, Cheviot and Echo marry Lady Bloomfield and Eleanor——this is a moderate C. by Kenney.

April 22. World, with, never acted, Caractacus—this Ballet of Action was performed from 15 to 20 times—Oulton attributes it to Thomas Sheridan—the names of the characters were in the bill—no one of them was taken from Fletcher's Bonduca, except Hengo.

May 2. Bannister's bt. Never acted there, Heir at Law. Dr. Pangloss = Bannister : Daniel Dowlas = Mathews : Dick Dowlas = Russell : Zekiel = De Camp : Kenrick = Johnstone : Cecily Homespun = Mrs. Jordan, 1st time : Deborah Dowlas = Mrs. Sparks : Caroline Dormer = Mrs. H. Siddons :—with Sylvester Daggerwood by Bannister :—and, not acted 12 years, Minor. Shift and Smirk = Bannister : Mrs. Cole = Mr. Mathews, 1st time.

3. Never acted, Jew of Mogadore. Nadab (a rich Jew) = Dowton : Rooney (an Irishman—in love with Mammora) = Johnstone : Jovanni (a Sicilian captain) = Braham : Selim (son to the Emperour of Morocco—in love with Zelma) = Holland : Abdullah (chief of the Oudalim Arabs) = Raymond : Sidi Hassan = Kelly : Palti (a knavish Jew) = Penley : Zelma (daughter to the governour of Cyprus—in love with Selim) = Mrs. Mountain : Mammora (in love with Rooney) = Sig. Storache : Brigida = Mrs. Bland :—acted 6 times——Jovanni had taken a Cypriot galley with Zelma in it—he meant to have carried her back to Cyprus, but Palti had seized on her in Sicily, and brought her to Mogadore—Jovanni, in the pursuit of Palti's ship, had stranded his own

vessel on the coast near Mogadore—Jovanni falls into the hands of the Arabs—Nadab loves money, but is in the habit of purchasing slaves, and giving them their liberty—Rooney and Mammora are his slaves, but treated by him with kindness—he buys Jovanni of the Arabs—the Emperour of Morocco is a bloody tyrant—his son is of a very different disposition—the Emperour dies, and Selim succeeds to the throne—a crew of British sailors heave off Jovanni's ship—Selim marries Zelma—and promises to protect the Jews for Nadab's sake—Nadab gives Rooney and Mammora their liberty—this Op., in 3 acts, was written by Cumberland—Nadab is a good character—the rest of the piece has not much to commend it.

9. Braham's bt. Wife of two Husbands. Count Belfior = H. Siddons, 1st time: Theodore = Braham: Fritz = R. Palmer:—with Hunter of the Alps. Felix = Elliston: Helen = Mrs. H. Siddons.

12. Miss Duncan's bt. Never acted there, Which is the Man? Belville = Holland: Beauchamp = Elliston: Fitzherbert = Powell: Pendragon = Bannister: Lord Sparkle = De Camp: Lady Bell Bloomer = Miss Duncan, 1st time: Julia = Mrs. H. Siddons: Miss Pendragon = Miss Mellon:—with Purse, and (never acted there) Highland Reel. Mac Gilpin = Dowton: Shelly = Mathews: Moggy = Miss Duncan: Jenny = Mrs. Bland.

16. Elliston's bt. Much ado. Benedick = Elliston: Beatrice = Mrs. Jordan:—with (not acted 13 years) Edgar and Emmeline. Edgar = Elliston: Emmeline = Miss Duncan:—and Tekeli (for that

night) = Elliston :—he had given up the part to H. Siddons.

18. Mrs. Mountain's bt. Travellers, with Blue Devils. Megrim = Elliston.

22. Johnstone's bt. False Alarms, with Irishman in Italy. O'Rafarty = Johnstone.

26. Miss Pope's last bt. Heir at Law. Deborah Dowlas = Miss Pope : (her 1st app. in that character, and last on the stage)—with a Farewell Address—Miss Pope's friends naturally blamed her for leaving the stage in so poor a character—she made some unsatisfactory excuse.

27. For bt. of Spring, Box book-keeper. First Love. Sir Miles Mowbray = Dowton : Lord Sensitive = Elliston, 1st time : Frederick Mowbray = De Camp, 1st time : David Mowbray (for that night only) = Bannister : Wrangle = R. Palmer : Billy Bustler = Mathews, 1st time : Lady Ruby = Miss Duncan : Sabina Rosni = Mrs. Jordan : Mrs. Wrangle = Mrs. Harlowe :—with Mrs. Wiggins, and Peeping Tom. Peeping Tom = Bannister : Crazy = Dowton, 1st time.

31. For bt. of Mathews. A new plan of Entertainment, called the School of Shakspeare. (The plan was not new—see Hay. Aug. 7 and 17 1781.)

Act 1. Ambition—Macbeth = Elliston : Lady Macbeth = Mrs. Powell.

Act 2. Vanity—Henry 4th. Falstaff = Mathews : Prince of Wales = H. Siddons : Poins = De Camp.

Act 3. Revenge—Merchant of Venice. Shylock = Bannister : Portia = Mrs. H. Siddons.

Act 4. Cowardice—Twelfth Night. Sir Andrew Aguecheek = Mathews : Viola = Mrs. Jordan.

Act 5. Slander—Much ado about Nothing—as

usual—with Sylvester Daggerwood, and Agreeable Surprise. Lingo = Mathews : Cowslip = Mrs. Mountain, 1st time.

June 1. For bt. of Russell, and Gibbon. A 'Traditional Play in 3 acts, called the Mysterious Bride. Almeric = Putnam : Armunski = H. Siddons : Oswald = Raymond : Korll = Eyre : Bollman = R. Palmer : Miesco = De Camp : Elisena = Mrs. H. Siddons : Alfrida = Mrs. Harlowe : Gertrude = Mrs. Sparks : Marian = Mrs. Bland :—this play was acted 3 times—it is attributed to Skeffington, and is not printed—see C. G. Oct. 7 1808.

7. For bt. of Wewitzer, Eyre, and Cooke. John Bull. Peregrine = Eyre, 1st time : Dan (for that night) = Dowton : Lady Caroline = Mrs. Eyre, 1st time.

8. Deaf and Dumb. De L'Epee = H. Siddons.

10. Shipwreck. Stave = Mathews, 1st time.

11. Mountaineers—13. Ways and Means.

17. (Last night) Belle's Stratagem.

18. Lacy's bt. Trip to Scarborough. Loveless was omitted both in the first bills and in those for the day.

Sig. Storache had a benefit on the 30th of May—she made a Farewell Address to the audience in Music. Kelly says—"on the 30th of May 1808, I "witnessed the retirement of my friend, Madame "Storache, from the stage, in her favourite character "of Margaretta in No Song, No Supper"—Kelly's assertion is worthy of notice, as it shows how improper it is to trust to one's memory, when recourse may be had to the playbills—Storache's play was the Cabinet, and her Farce Love Laughs at Locksmiths.

Miss Pope, when young acted the Girls with very good success—she was always excellent in Chambermaids—and, latterly, she greatly distinguished herself in Mrs. Heidelberg, and other parts suited to her age—if she retained some few characters a little too long, it was more owing to the manager than herself—she at one time wanted to give up Mrs. Frail, but Sheridan would not allow her to do so, alleging that her name in the bill was of service to the theatre—she did not stay on the stage too long—she had saved enough to live independently, and, as soon as she found that her memory was begining to fail her, she retired.

Churchill, in 1761, mentioned her as likely to be an able successor to Mrs. Clive—and so she proved—the author of Theatrical Biography in 1772 says—“as an actress, we think her a first rate acquisition—to the stage, particularly in low Comedy—the features of her face, the freedom of her laugh, and, “above all, what the painters call *manner*, conspire to “give her this excellence”—by *low* Comedy, the writer of this criticism probably meant nothing more than Chambermaids’ parts, for Miss Pope was never vulgar—the author of the Green Rooms, in 1790, observes of Miss Pope—“she was born with every talent for “the sock, and was gifted with every requisite to adorn “it, so that the question has long since lain with critics, not where she is deficient, but where does she “most excel?”—Oulton says, that when she took to play Duennas and old women she was without a rival.

Among Miss Pope’s best parts may be reckoned—Corinna—Dolly Scrip—Polly Honeycombe—Oli-via in the Plain Dealer—Phillis—Patch—Mrs. Doggerel—Foible—Flippanta—Lappet—Kitty in High

Life—Mrs. Frail—Muslin—Mrs. Candour—Mrs. Cadwallader—Tilburina—Miss Alscrip—Mrs. Larron—Audrey—Lady Dove—Mrs. Heidelberg.

In the Pageant of the Jubilee, Miss Pope usually walked, or rather danced, as Beatrice in the Masquerade scene—on one revival of the Jubilee, Kelly was her Benedick—she was an excellent dancer and Kelly not a bad one—Moody came to Kelly one evening, and requested Kelly would lend his mask and domino to a friend of his, who wished to see the audience from the stage, and who would do exactly as Kelly did, having frequently seen him and Miss Pope—on he went, but appeared instantly planet struck, and stood perfectly still—nor did he move till pushed off—the rage and disappointment of Miss Pope, at not receiving her usual applause, was very great—she stormed, and raged, and vowed vengeance against Kelly—he wrote to her in the morning, and begged her pardon—she gave it to him, but she never forgave Moody. (*Kelly.*)

*Miss Pope's characters.*

D. L. 1756-1757. \*Lalcon in Lilliput.

1759-1760. Corinna in Confederacy — \*Dolly Snip in Harlequin's Invasion—Miss Biddy in Miss in her Teens—Miss Prue—Miss Notable in Lady's last Stake—Miss Jenny in P. H.

1760-1761. Cherry—\*Polly Honeycombe—Jacinta in Mistake.

1761-1762. Phædra in *Amphitryon*—\*Sophy in *Musical Lady*—Beatrice in *Much ado*—Charlotte in *Apprentice*.

1762-1763. Lucetta in *Two Gentlemen of Verona*—\*Lady Flutter in *Discovery*—\*Pompone in *Elopement*—Widow Belmour—Flora in *Wonder*.

1763-1764. \*Emily in *Deuce is in him*—Elvira in *Spanish Fryar*—Rosetta in *Foundling*.

1764-1765. Mrs. Harlowe in *Old Maid*—Clarinda in *S. H.*—\*Emilia in *Platonic Lady*—\*Sophia in *Tutor*—\*in *Faithful Irishwoman*—Melantha in *Frenchified Lady never in Paris*—Violante in *Wonder*—Araminta in *School for Lovers*.

1765-1766. Olivia in *Plain Dealer*—\*Miss Sterling in *C. M.*—Phillis—\*in *Hobby Horse*—Nell.

1766-1767. Patch—\*Lucy in *Country Girl*—\*Jenny in *Neck or Nothing*—\*Molly in *English Merchant*.

1767-1768. \*Miss Fuz in *Peep behind the Curtain*—Lucy Lockit—\*Mrs. Doggerel in *Register Office*—Foible in *Way of the World*—Mrs. Sneak in *Mayor of Garratt*—\*Lucetta in *Wit's last Stake*.

1768-1769. Mrs. Oakly—Fanny in *Maid of the Mill*—Maria in *Citizen*.

1769-1770. Flippanta—\*Miss Griskin in *Trip to Scotland*—Edging—Biddy in *Tender Husband*.

1770-1771. Lady Brumpton in *Funeral*—Constance in *Twin Rivals*—Lucy in *Guardian*—\*in a *Farce called the Capricious Lady*.

1771-1772. Margery in *Love in a Village*—Abigail in *Drummer*—Lappet—Fine Lady in *Lethe*—Lady Dainty in *D. G.*—Kitty Carrot in *What d'ye call it?*—Miss Rantipole in *Tobacconist*.

1772-1773. Kitty in High Life—Jacinta in like Master like Man — Catharine in Catharine and Petruchio—\*Patty in Maid of Kent.

1773-1774. Armellina in Albumazar—\*Dorcas Zeal in Fair Quaker, altered—Mrs. Cadwallader in Author.

1774-1775. \*Lucy in Cholerick Man—\*Lady Minikin in Bon Ton.

1775-1776. Not engaged.

1776-1777. Lucy in Old Batchelor—Mrs. Frail in Love for Love—Muslin in Way to keep him—\*Mrs. Candour.

1777-1778. Lætitia in Old Batchelor — Mrs. Page—Ruth in Committee—Lady Fanciful.

1778-1779. Doris in Æsop—\*in Contract—Lady Lurewell in C. C.—\*in Double Deception.

1779-1780. \*Tilburina — \*Mrs. Bromley in Times.

1780-1781. \*Phillis in Generous Impostor.

1781-1782. \*In Carnival of Venice—Viletta in She wou'd and She wou'd not—\*Lady Fallal in Variety.

1782-1783. No new character.

1783-1784. \*Lady Betty Wormwood in Reparation.

1784-1785. \*Lady Betty Friendly in Deception—Lady Froth—\*Miss Phœbe Latimer in Natural Son.

1785-1786. Lady Restless — \*Miss Alscrip — Mimick in Widow Bewitched.

1786-1787. \*Mrs. Modely in Seduction.

1787-1788. \*Mrs. Mushroom in Love in the East—Letty in Tit for Tat.

1788-1789. \*Mrs. Dorothy in Impostors—\*Lissette in False Appearances.

1789-1790. Jacinta in False Friend—Mrs. Racket in Belle's Stratagem.

1790-1791. \*Diary in Better Late than Never—Rose in Recruiting Officer.

D. L. Company at Hay. 1791-1792. \*Mrs. Larzon in Fugitive—\*Dolly in the Dupes of Fancy.

1792-1793. Mrs. Clerimont in Tender Husband—\*in Anna—\*Lady Panic in False Colours.

D. L. 1794. Audrey in As you like it.

1794-1795. \*In Nobody — Lady Beverley in School for Lovers—\*Lady Plinlimmon in Welch Heiress—Lucy in Rivals—\*Mrs. Wrangle in First Love.

1795-1796. \*In Dependent—\*Lady Taunton in Man of Ten Thousand—\*Shepherdess of Cheapside in ditto.

1796-1797. Mrs. Prim in Bold Stroke for a Wife—Mrs. Malaprop—Lucy in George Barnwell—Mrs. Bromley in Know your own Mind—\*Lady Manfred in Last of the Family—\*Lady Swallow in Wandering Jew.

1797-1798. \*Mrs. Scatter in Cheap Living—\*Lady Ferment in Knave or Not—\*Miss Highbury in She's Eloped.

1798-1799. \*Lady Truckle in Word for Nature—\*Susannah Lizard in Secret—\*Miss Chatterall in East Indian.

1799-1800. \*Victoria in Indiscretion.

1800-1801. Lady Dove in Brothers—Lady Wishfort—\*Madam Franval in Deaf and Dumb.

1801-1802. Duenna in ditto—\*Mrs. Racket in Fashionable Friends—Mrs. Heidelberg.

1802-1803. No new character.

1803-1804. Old Lady Lambert in Hypocrite—Mrs. Maggs in London Hermit.

1804-1805. \*Octavia Dubbs in Dash—\*Liddy in Land we live in.

1805-1806. \*Lady Courtland in School for Friends.

1806-1807. \*Miss Umbrage in False Alarms—\*Dowager Lady Morelove in Assignment.

1807-1808. Lady Mary Oldboy in Lionel and Clarissa—Deborah Dowlas in Heir at Law.

\* *Originally.*

### C. G. 1807-1808.

Sept. 14. Romeo and Juliet, with Poor Soldier.

16. Beggar's Opera. Lucy = Mrs. C. Kemble.

18. Wheel of Fortune, and Escapes.

21. Cymbeline. Posthumus = Kemble : Jachimo = Pope : Imogen = Miss Norton from Liverpool and Manchester, 1st app. there.

23. Wild Oats. Lady Amaranth = Miss Norton.

Oct. 2. School of Reform. Mrs. Ferment = Mrs. C. Kemble, 1st time.

5. Henry 8th. Mrs. Siddons' 1st app. this season.

9. Road to Ruin. Goldfinch = Jones, from Dublin, 1st app. : Sophia = Miss Norton :—with, never acted there, Of Age To-Morrow. Frederick = Jones : Piffleberg = Liston : Molkus = Simmons : Maria = Mrs. C. Kemble : Lady Brumback = Mrs. Davenport.

12. Never acted there, Wedding Day. Sir Adam Contest = Munden : Lady Contest = Mrs. C. Kemble.

14. School for Prejudice, and Turnpike Gate.

15. Mourning Bride. Almeria = Miss Norton.

21. Rage. Gingham = Jones, 3d app. : Sir Paul Perpetual = Emery : Hon. Mr. Savage = Fawcett : Flush = Blanchard : Darnley = C. Kemble : Sir George Gauntlet = Brunton : Signor Cygnet = Farley : Lady Sarah Savage = Mrs. Mattocks : Mrs. Darnley = Mrs. Gibbs : Clara Sedley = Miss Brunton.

22. Pizarro. Elvira = Mrs. Siddons :—with Son in Law. Bowkitt = Jones : Cranky = Blanchard : Vinegar = Emery : Bouquet = Taylor : Arionelli = Incledon : Idle = Farley : Mum = Simmons : Cecilia = Miss Bolton.

26. Coriolanus—28. Poor Gentleman.

27. George Barnwell = C. Kemble : Millwood = Miss Smith.

29. Isabella, with, never acted, Too Friendly by Half. Sir Matthew Meddle = Munden : General Vanguard = Blanchard : Col. Clairville = Brunton : Paddle = Farley : Lady Wrangle = Mrs. Mattocks :—acted 2 or 3 times—not printed.

Nov. 3. Mrs. Mattocks acted Miss Vortex.

5. Count of Narbonne. Raymond = Kemble : Austin = Pope : Theodore = C. Kemble : Hortensia = Mrs. Siddons : Adelaide = Miss Norton.

7. Robin Roughhead = Oxberry, 1st app. there.

11. Winter's Tale, revived. (Shakspeare's play) Leontes = Kemble : Polixenes = Pope : Florizel = C. Kemble : Camillo = Creswell : Antigonus = Murray : Autolycus = Munden : Clown = Liston : Old Shepherd = Blanchard : Hermione = Mrs. Siddons : Perdita = Miss Norton : Paulina = Mrs. C. Kemble.

14. Heir at Law. Daniel Dowlas = Oxberry.

17. Never acted, Two Faces under a Hood. Count Ignacio = Jones : Martinique (his attendant—in love with Ursula) = Fawcett : Hector (servant to the Marquis) = Liston : Marquis Raimondi (father to Claudine) = Bellamy : Don Sebastian (a captain of Infantry) = Incledon : Brazilio (his quarter master) = Farley : Jeronimo = Simmons : Frederico (a naval captain) = Taylor : Ursula (Claudine's attendant—in love with Martinique) = Mrs. C. Kemble : Claudine (in love with Ignacio) = Mrs. Dickens : Antonia (her friend) = Miss Bolton : Lady Abbess = Mrs. Davenport : Marchioness = Mrs. Dibdin : Agatha = Mrs. Liston :—acted 19 times—the scene lies in Portugal—Marquis Raimondi, on going abroad, had left his daughter under the care of her aunt—Claudine had been brought up in a cottage—Ignacio had fallen in love with her, without having any notion that she was of a rank superiour to her appearance—at the opening of the piece the Marquis had returned home—he brings his daughter to his house—Ignacio, on landing in Portugal, orders Mar-

tinique to go to Claudine's cottage with an offer of marriage—he does not go—the Count is introduced to Claudine as the daughter of the Marquis—he is struck with her likeness to his cottager, notwithstanding that she is veiled—Ursula assumes the dress of her mistress—Claudine is dressed as a cottager—she pretends to be Ursula's servant—Ignacio is puzzled—Frederico carries off Ursula, supposing her to be Claudine—Ignacio and Martinique rescue Ursula—the Marchioness offers Ignacio the real Claudine—he calls her Two Mistresses in one—and the piece ends with their union—Sebastian marries Antonia—this flimsy Op., in 3 acts, was written by T. Dibdin—the plot has a striking resemblance to the underplot of *Cross Partners*—see Hay. Aug. 23 1792.

21. *Katharine and Petruchio*, by Mrs. C. Kemble, and Lewis : Grumio = Blanchard : Taylor = Simmons.

25. *Macbeth*. Macbeth = Pope : Duncan = Hull.

27. *Jane Shore*. Hastings = C. Kemble : Dumont = Pope : Gloster = Murray : Jane Shore = Mrs. Siddons : Alicia = Miss Smith, 1st time.

Dec. 1. *Provoked Husband*, with, never acted, *Blind Boy*. Edmund (the Blind Boy) = Mrs. C. Kemble : Oberto (a farmer) = Fawcett : Molino (a silly fellow) = Liston : Rodolph (the supposed son of Stanislaus) = Brunton : Stanislaus (King of Sarmatia) = Murray : Kalig = Farley : Elvina (daughter to Oberto) = Miss Norton : Lida (Duchess of Lithuania) = Miss Bristow :—acted at least 35 times—Edmund, when an infant, had been consigned to the care of Oberto—he proves to be the son of the King

and the late Queen—Rodolph is on the point of being married to Lida—Oberto publicly declares that Rodolph is not the son of Stanislaus—he gives the King a packet—the King perceives the writing to be that of his deceased wife—he determines to assemble the council, and to ascertain the truth—Rodolph forms a plan for having Edmund drowned in the Vistula—Kalig saves his life—Rodolph's villany is discovered—he is carried off by the guards—Stanislaus resigns his throne to Edmund—Edmund marries Elvina—this Melo-drama is attributed to Hewetson—it has great merit for the sort of thing.

11. Winter's Tale—the bill announced this as Mrs. Siddons' last app. till after Easter—it proved to be her last app. for this season.

16. Confederacy, revived. Brass = Lewis : Dick = Jones : Moneytrap = Munden : Gripe = Emery : Clarissa = Mrs. C. Kemble : Flippanta = Mrs. Mattocks : Corinna = Miss Norton : Mrs. Amlet = Mrs. Davenport :—acted twice.

17. John Bull. Dennis Brulgruddery = Hamerton, from Dublin and Liverpool, 1st app.

19. Othello = Pope : Iago = Kemble, 1st time.

21. Speed the Plough. Bob Handy = Jones.

23. West Indian. Belcour = Jones : Major O'Flaherty = Hamerton : Stockwell = Murray : Charles Dudley = Brunten : Varland = Blanchard : Fulmer = Simmons : Charlotte Rusport = Mrs. C. Kemble : Lady Rusport = Mrs. Mattocks : Louisa Dudley = Miss Norton :—acted but once.

30. Much ado. Beatrice = Mrs. H. Johnston.

Jan. 1. Dramatist. Ennui = Liston.

2. Rule a Wife. Estifania = Miss Smith.

8. *Belle's Stratagem*. Doricourt = Lewis : Hardy = Munden : Sir George Touchwood = Murray : Flutter = Jones : Saville = Brunton : Letitia Hardy = Mrs. H. Johnston : Mrs. Racket = Mrs. Mattocks.

9. *Comedy of Errors*, revived. Antipholus of Syracuse = Pope : Antipholus of Ephesus = C. Kemble : Dromio of Ephesus = Blanchard : Dromio of Syracuse = Munden : Ægeon = Murray : Dr. Pinch = Simmons : Adriana = Mrs. Gibbs : Luciana = Miss Norton.

12. Never acted, *Wanderer, or the Rights of Hospitality*. Sigismond = C. Kemble : Ramsay (a Scotchman) = Fawcett : Count Valdestein = Pope : Count Sparre (governour of the island) = Brunton : Col. Baner = Blanchard : Gustavus Adolphus = Claremont : Countess Valdestein = Miss Smith : Christina (her niece) = Miss Norton :—acted 16 times—the scene lies in the isle of Oeland—Sigismond is son of the late King of Sweden—Gustavus is son of the reigning King—Sigismond and his party had sustained a complete defeat at the battle of Strangebro—Sigismond had concealed himself for some time in the hope of making his escape—he comes to the castle of Valdestein, worn out with fatigue, and almost dead for want of food and sleep—Valdestein is from home—the Countess is firmly attached to the opposite party, but from motives of humanity she relieves his wants, and promises to provide a vessel for his escape—Count Sparre is very desirous to get Sigismond into his power—he sees Sigismond, but does not know him—the Countess pretends that Sigismond is her husband—the plan, which had been formed for Sigismond's escape, fails

from unforeseen obstacles — Valdestein enters — Count Sparre suspects him to be Sigismond—Valdestein's life had been saved by Sigismond—Valdestein in return yields himself a prisoner to Sparre, as if he had been Sigismond—Sigismond is allowed to depart without molestation, on the supposition of his being Valdestein—Gustavus enters, and deception is no longer possible—Ramsay brings in a paper—Sparre snatches it from him—it contains some few lines addressed to the Countess, and written by Sigismond on board of the Danish Fleet—the Countess avows what she had done—and appeals to Gustavus whether he would not have acted as she did, under similar circumstances—Gustavus promises to be her advocate with the King—this is an interesting play in 3 acts—it was altered from the German of Kotzebue, and adapted to the English stage by Charles Kemble—it was originally written by a French dramatist, and was founded on the adventures and escape of the Pretender after his defeat in the Scotch Rebellion of 1745—the Licenser refused his sanction to the English play, and C. Kemble was obliged to change the scene from Scotland to Sweden—in so doing he should have divested the important part of Ramsay of his Scottish dialect—this was the more expedient, as Ramsay says he had served the family of the Countess above 40 years—C. Kemble, in order to sweeten his play to the taste of the multitude, has introduced some music, he concludes his 2d act with a chorus by the soldiers, tho' they were so circumstanced as to make their singing of a chorus a gross absurdity—C. Kemble's play, as originally written, was acted at C. G. Nov. 26 1829.

29. Kemble acted Iago——he seems to have acted the character but twice.

Feb. 1. Mountaineers. Florante = Miss Smith.

6. Hamlet = Kemble : Polonius = Munden.

9. Never acted, Begone dull Care, or How will it end? Solace (superintendent of Sir Arthur's mines) = Emery : Modern = Lewis : Sir Arthur St. Albyn = Pope : Algernon (his son) = C. Kemble : Lord Blushdale = Fawcett : Danvers (his nephew) = Brunton : Selina (niece to Sir Arthur) = Miss Smith : Cicely (a young girl brought up by Solace) = Miss Norton : Deborah = Mrs. Davenport :—acted about 16 times—the late Lord Blushdale had died in America—his younger brother had succeeded to his title and estates, as Modern, who is son to the late Lord, had always been considered as illegitimate—Sir Arthur is greatly in debt, notwithstanding that he has a fine income—he is at variance with his son—and very desirous that his niece should marry Danvers—Danvers on his part promises, that his uncle should cancel a bond for £16,000, which Sir Arthur had given to the late Lord Blushdale—Selina is very averse from an union with Danvers—Algernon writes word to his father, that he and Selina are privately married—at the conclusion it appears that this supposed marriage was only a stratagem—Algernon marries Cicely, and is reconciled to his father—Modern proves to be legitimate—and consequently heir to his father's title and property—he marries Selina—this is on the whole a poor C.—it must however be allowed that Reynolds has very adroitly concealed his catastrophe to the last—at the beginning of the 5th act, it would be difficult to guess How it

will end?—on the other hand, it is very improbable that Modern's mother should never have given her son any intimation that he was legitimate, and have contented herself with merely sending a certificate of her marriage to England by Danvers—this certificate Danvers, for sinister purposes, conceals till the last act—Cicely is in love with Algernon—on hearing that he is married to Selina, she runs away from the house of her benefactor—she talks of going to sleep in a wood—but Deborah accommodates her with an apartment in a small villa belonging to Lord Blushdale—Lord Blushdale arrives at his villa very unexpectedly—he finds the door of his bed room locked, and passes the night very quietly in a great chair—Reynolds in his preface complains of the critics—but if a man will obtrude wretched stuff on the public, he has no right to complain of those who are disgusted at it—Reynolds says—“the constant cry is—why don't you give us the good old legitimate drama—such as flourished in the days of Shakspeare—Jonson—Vanburgh—and Congreve?—kind, liberal readers! why only select for comparison the best authors! why not bring into competition the ephemeral productions of Etherege, Shadwell, Taverner and D'Urfey?”—Etherege and Shadwell were not ephemeral authors—Reynolds himself is an ephemeral author, if ever there was one—when he published his Life in 1826, he had survived nearly the whole of his numerous dramatic offspring—Reynolds adds—“yet there are people who would still recommend the Horatian maxim of ‘*Nonum prematur in annum*’—by which maxim in 36 years a man might compose 4 dramas”——Horace does

not say that a man should write only one play in 9 years, but that he should revise and correct any play that he may write, for 9 years—a man may write one or more plays in every year, and yet not violate Horace's maxim—Reynolds justly observes that modern refinement has banished from our theatres one inexhaustible source of mirth—that of double entendre.

25. *Wanderer*, with, never acted, *Who wins?*, or the *Widow's Choice*. Iambic Extempore = Fawcett : *Caper* = Liston : *Matthew Mole* = Simmons : *Widow Bellair* = Mrs. C. Kemble : *Lisette* = Miss De Camp :—this musical F. is attributed to Allingham—acted 21 times—not printed.

29. *Romeo and Juliet*. *Friar Lawrence* = Hull.

March 7: *Jane Shore* = Miss Norton, 1st time.

10. *Man of the World*. Cooke made his 1st app. this season, and was well received—this was the greatest money house, one excepted, ever known in the theatre. (*Dunlap*.)

12. *Merchant of Venice*. *Shylock* = Cooke : *Anthony* = Murray : *Bassanio* = C. Kemble : *Portia* = Miss Smith.

14. *Richard 3d* = Cooke : *Richmond* = Brunton :—on the 21st C. Kemble acted *Richmond*.

22. *Travellers in Switzerland*, revived. *Daniel* = Munden : *Sidney* = Blanchard : *Count Friponi* = Fawcett : *Robin* = Emery : *Nerinda* = Mrs. C. Kemble : *Lady Philippa* = Mrs. Davenport :—acted twice.

28. *Othello*. *Othello* = Pope : *Iago* = Cooke.

31. *Man of the World*, with, never acted, *Bonifacio and Bridgetina*—or the *Knight of the Hermitage*—or the *Windmill Turret*—or the *Spectre of the*

North East Gallery—with a Prelude. Sir Hildebrand (Knight of the Hermitage) = Simmons : Bonifacio (his nephew) = Blanchard : Baron Sacripandos (a reputed wizard, and captain of Banditti) = Farley : Nicholas (a rustick, attached to Sir Hildebrand) = Liston : Poignardo (lieutenant of Banditti) = Taylor : Bridgetina (wife to Bonifacio) = Mrs. Gibbs : Babet (his mistress) = Mrs. Liston :—acted about 6 times—this piece was altered from the French by T. Dibdin—it was intended to ridicule the taste for Melo-dramas—but the design was badly executed—Sir Hildebrand tells Nicholas that he has been deprived of his castle and his daughter (Bridgetina) by Sacripandos—at the conclusion he recovers them, and Sacripandos is carried off as a prisoner—at p. 46 the characters form a picture—Nicholas says that the conjuror is close at their heels, and runs off—Bonifacio protests that he would not spoil the picture for ten conjurors—this is the best stroke in the piece—the Prelude is supposed to pass in the principal box-lobby of C. G.—Blanchard, Farley, and Thompson acted Medley, the author, and the box book-keeper.

April 5. Every Man in his Humour. Kitley = Cooke : Bobadill = Fawcett : Brainworm = Munden : Master Stephen = Liston : Justice Clement = Emery : Mrs. Kitley = Mrs. H. Johnston :—Bobadil is always spelt in the bills with one l—but it ought to be spelt with 2 ll—it is so spelt by Gifford—and in the folio of 1640.

9. For bt. of Lewis. Fashionable Lover. Colin Macleod = Cooke : Lord Abberville = Lewis : Tyrrel = C. Kemble : Mortimer = Murray : Aubrey = Pope :

Dr. Druid = Blanchard : Augusta Aubrey = Miss Smith : Lucinda Bridgemore = Mrs. Dibdin : Mrs. Bridgemore = Mrs. Davenport :—acted twice—it had not been acted since May 9 1786—and then for 1st time at C. G.

21. Two Gentlemen of Verona, revived, with alterations. Proteus (Protheus) = Pope : Valentine = Kemble : Duke of Milan = Murray : Thurio = Liston : Launce = Munden : Speed = Blanchard : Silvia = Miss Norton : Julia = Miss Smith : Lucetta = Miss Waddy :—acted 3 times.

Kemble has added some lines of his own—and made considerable use of Victor's alteration of this play—see D. L. Dec. 22 1762.

Acts 1st and 2d. Kemble saw the blunder which Victor had committed in making Protheus enter with Julia's *answer* to his letter, before she had received it—this he corrected—but he adopted some of Victor's alterations for the worse, and even his gross absurdity in consolidating the 1st and 4th scenes in the 2d act of the original play.

Act 3d, scene 1st. Shakspeare makes Protheus say of Valentine—"for which the youthful lover now "is gone"—that is Valentine—Kemble changes youthful to confident, being conscious that his own appearance was not youthful—neither he nor Pope were in their persons at all suited to the parts they acted.

Act 4th, scene 1st.

"But, since your falsehood, shall become you

"well

"To worship shadows," &c.

Tyrwhitt has explained this passage, but as the meaning is obscure, Kemble should have adopted the alteration which Dr. Johnson proposes—

“But since *you’re false*, it shall become you well.”

Scene 2d. Launce says—“I remember the trick  
“you served me, when I took my leave of Madam  
“Silvia”—Steevens observes—“perhaps we should  
“read of Madam Julia—it was Julia only of whom  
“a formal leave could have been taken.”

Scene 3d. “By the bare scalp of Robin Hood’s  
“fat friar”—the mention of Robin Hood would have  
been better omitted, but Kemble, not contented with  
retaining an allusion clearly improper in the mouth  
of an Italian Outlaw, makes Speed say in the 4th  
scene of the 5th act—“In the name of King Arthur’s  
“round table.”

Scene 5th. Shakspeare says—“by the abbey-  
“wall”—Kemble changes abbey to convent—con-  
vent is quite as well as abbey, but as it is no better,  
no change should have been made—in the 1st scene  
of the 5th act we have two other instances of Kem-  
ble’s rage for unnecessary changes—

Shakspeare. “How now, sir Protheus? how now,  
“Thurio?”

Kemble. “How now, sir Thurio? how now, Pro-  
“teus?”

Shakspeare. “For friar Lawrence met them both.”

Kemble. “For friar Bernard met them both.”

Shakspeare calls one of the two Gentlemen Pro-  
*theus*—Victor follows his example; but Kemble  
chooses to call him *Proteus*—he has likewise given

names to the Outlaws, who were quite as well distinguished as 1st, 2d, and 3d Outlaw.

Act 5th, scene 3d.

“ These are my mates, that make their wills their  
“ law,

“ Have some unhappy passenger in chase—

“ They’ve some unhappy” would perhaps have been better.

On the whole Kemble’s revival does him no credit.

22. Merchant of Venice. Anthonio = Pope.

May 3. Cooke’s bt. Bonduca, revived. Britons—Caratach = Cooke : Hengo = Miss M. Bristow : Bonduca = Mrs. St. Leger : 1st Daughter = Mrs. H. Johnston : 2d Daughter = Miss Bristow : Romans—Petillius = Pope : Suetonius = Murray : Pennius (Penius) = C. Kemble : Junius = Brunton : Judas = Munden, being their 1st app. in those characters :—Pope had acted Petillius—the revival of this excellent T. does Cooke credit, but it did not meet with success.

6. Tempest. Prospero = Kemble :—with Review.

9. Hamlet. Polonius = Liston.

10. Merry Wives. Ford = Pope : Mrs. Ford = Mrs. C. Kemble :—with Tom Thumb. King Arthur = Dowton, from D. L.

11. Miss Smith’s bt. Macbeth = Kemble : Lady Macbeth = Miss Smith, 1st time :—with Collins’ Ode, and Love a-la-Mode.

12. Henry 4th. Carriers = Liston, and Oxberry.

17. Fawcett’s bt. Pizarro. Elvira = Miss Smith :—with Blind Boy.

18. C. Kemble's bt. King Lear. King Lear = Kemble, 1st time for 8 years : Edgar = C. Kemble : Kent = Cooke, 1st time : Cordelia = Miss Smith :—with, never acted, Day after the Wedding, or a Wife's first Lesson. Col. Freelove = C. Kemble : Lord Rivers = Claremont : Lady Elizabeth Freelove = Mrs. C. Kemble :—Lady Elizabeth is quick and irritable in her temper—the Colonel, in order to cure her of this fault, pretends to be more violent than she is—she has the good sense to see her folly, and promises amendment—Lord Rivers joins in the plot against his sister——this is a pretty little piece—it is attributed to Mrs. C. Kemble.

21. Pope's bt. Revenge. Zanga = Kemble : Alonzo = C. Kemble : Carlos = Brunton : Leonora = Miss Norton :—with Love a-la-Mode. Sir Callaghan = Pope, 1st and only time.

24. Mrs. C. Kemble's bt. Never acted, Match Making, or 'Tis a wise Child that knows its own Father —— Cooke—Jones—C. Kemble—Liston—Blanchard—Brunton—Mrs. C. Kemble—Miss Smith—Mrs. H. Johnston—with Personation. Lord Henry = Brunton : Lady Julia = Mrs. C. Kemble :—Match Making is attributed to Mrs. C. Kemble—it was not acted a 2d time—Cooke's part was Col. Vortex.

27. For bt. of Jones. Way to get Married. Tangent = Jones : Clementina Allspice = Mrs. Mattocks.

31. Emery's bt. Blind Bargain.

June 1. Farley's bt. Alexander the Great. Alexander = C. Kemble : Clytus = Cooke : Lysimachus = Brunton : Roxana = Miss Smith : Statira = Mrs. H. Johnston, their 1st app. in those characters.

2. Blanchard's bt. Inkle and Yarico. Sir Christopher Curry = Cooke, 1st time : Trudge = Blanchard.

3. Taylor's bt. Man of the World. Betty Hint = Mrs. Mattocks, the last night but one of her appearing on the stage.

7. For bt. of Mrs. Mattocks. Wonder. Don Felix = Cooke, 1st time : Lissardo = Fawcett : Col. Briton = Brunton : Gibby = Emery, 1st time : Violante = Miss Smith, 1st time : Isabella (for that night only) = Mrs. H. Johnston : Flora = Mrs. Mattocks, her last app. :—with Garrick's Ode, by Cooke—at the conclusion of the Ode, Mrs. Mattocks will have the honour of taking leave of the audience on her retiring from the stage.

10. Tom Thumb. King Arthur = Fawcett.

15. English Fleet in 1342. Mainmast = Emery : —with Lie of the Day. Metheglin = Fawcett.

16. Miss Bolton's bt. Abroad and at Home. Old Testy = Blanchard : Young Testy = Liston, 1st time : Kitty = Miss Bolton, 1st time.

21. Munden's bt. Laugh when you can. Miss Gloomly = Mrs. Davenport :—with, never acted, Portrait of Cervantes, or the Plotting Lovers. Murillo = Munden : Don Carlos Merida = Jones : Don Guzman = Brunton : Scipio = Blanchard : Sancho = Liston : Lucetta = Mrs. Gibbs : Isabella = Miss Bristow :—and Turnpike Gate. Robert Maythorn = Liston :—the Portrait of Cervantes is not printed—it was acted about 7 times in the next season—for the plot see Hay. June 30 1808.

22. Miss Smith acted Lady Randolph, 1st time.

23. Suspicious Husband. Ranger = Lewis :

Strickland = Murray : Frankly = Brunton : Clarinda = Mrs. H. Johnston : Jacintha = Miss Norton : Lucretia = Mrs. Gibbs.

25. Child of Nature. Amanthis = Mrs. H. Johnston.

27. (Last night) Portrait of Cervantes, 2d time.

Mrs. Siddons acted Queen Katharine 6 times—Zara 1—Elvira 1—Volumnia 3—Isabella 1—Countess of Narbonne 1—Hermione 6—Lady Macbeth 2.

Cooke acted Sir Pertinax 10 times—Shylock 6—Richard 6—Iago 2—Kately 1—Caratach 2—Falstaff in Henry 4th 1—Falstaff in Merry Wives 2—Kent 5—Sir Christopher Curry 1—Don Felix 1—Colin Macleod 2—Clytus 1.

Thomas Hull died in the early part of 1808—his name was in the bill for the last time on the 28th of Dec. 1807, on which night he acted the Uncle in George Barnwell—he stayed on the stage till he was quite worn out—in his better days, he was very capable of supporting paternal characters with propriety and feeling—he always convinced a sensible auditor that he thoroughly understood his author—if nature had given him executive requisites equal to his judgment and assiduity, he would have been a capital performer—as it was, he exerted the abilities, which he possessed, with judgment and modesty—(*Dramatic Censor* 1770)—when Mason put into Hull's hands the part of the Chief Bard in Caractacus, he paid him this compliment, “any instruction from me will be unnecessary, your own taste and judgment will direct you”—(*Davies*)—Pisanio—Friar Lawrence—Leonato—Cranmer—Adam and Flavius were some of his best parts.

*Hull's Characters—selection only.*

- C. G. 1759-1760. Elder Wou'dbe in T. R.  
 1761-1762. Aimwell—Horatio in Hamlet.  
 1763-1764. Friar Lawrence—Worthy in R. O.  
 1767-1768. Uncle in George Barnwell.  
 1768-1769. \*Harpagus in Cyrus.  
 1769-1770. Pisanio—Blandford in Oroonoko.  
 1770-1771. Æson in Medea—Belmour in Jane  
 Shore—Camillo and Chorus in Winter's Tale.  
 1771-1772. Burleigh—Voltore in the Fox.  
 1772-1773. Cromwell in Henry 8th—\*Edwin in  
 Elfrida—Trusty in Funeral—\*Clifford in Henry 2d.  
 1773-1774. Capt. Dudley in West Indian.  
 1774-1775. Henry 6th—Melanthon in G. D.—  
 Leonato in Much ado—Gloster in King Lear—  
 Brabantio.  
 1775-1776. Syphax—Priuli—Cranmer in Henry  
 8th—Hubert in King John.  
 1776-1777. Balance in R. O.—Megistus in Ze-  
 nobia—Duncan in Macbeth—Fairfield in Maid of  
 the Mill—\*Chief Bard in Caractacus—Prospero—  
 Siffredi in Tancred—Sir John Flowerdale in L.  
 and C.  
 1777-1778. \*Sir Hubert in Percy—Archbishop  
 of Canterbury in Henry 5th.  
 1778-1779. Thorowgood in George Barnwell—  
 Ægeon in Comedy of Errors.  
 1779-1780. Chorus in Henry 5th—Adam in As  
 you like it—Pinchwife in Country Wife.

- 1780-1781. Jarvis in Gamester.
- 1781-1782. Grey in Chapter of Accidents.
- 1782-1783. \*Mr. Shandy in Tristram Shandy.
- 1785-1786. Flavius in Timon of Athens.
- 1790-1791. Count Baldwin in Isabella.
- 1792-1793. King in Hamlet.
- 1802-1803. Pandulph in King John.
- 1804-1805. Friar in Hamlet.

\* *Originally.*

The writer of Theatrical Biography in 1772 says of Mrs. Mattocks—" it is the peculiar distinction of  
 " this actress, that she possesses so lively a sensibility  
 " about her, as to *realize* her parts—nor is she defi-  
 " cient in judgment, to prevent that sensibility from  
 " verging to the unnatural—to these advantages she  
 " unites a pleasing person and agreeable voice, which  
 " on the whole render her one of the most useful  
 " performers belonging to the theatre she is engaged  
 " in."

Mrs. Isabella Mattocks, in her younger days, played a great variety of parts in Tragedy, Comedy, and Opera—her performance of Tragic characters was not good—in Operas she acquired for some time the reputation of a second-rate singer—her forte lay in Comedy, to which she latterly confined herself—she acted several genteel characters with tolerable success—but she was vastly better in such parts as Lady Tremor—all her chambermaids were good,

particularly Betty Hint and Flora—before she left the stage, she acted some old parts very happily—she was an excellent speaker of an Epilogue.

Among her best characters may be reckoned—Mrs. Racket—Mrs. Brittle—Betty Blackberry—Mrs. Cockletop—Mrs. Placid—Lady Sarah Savage—Miss Lucretia Mac Tab—Fiametta—Camilla in Rugantino.

I was introduced to Mrs. Mattocks, one morning, after she had left the stage—in the course of the conversation, I observed that I remembered her acting in Tragedy—she said, it was so long ago that she had almost forgotten it herself.

*Mrs. Mattocks' characters—selection only.*

Mrs. Mattocks said that her 1st app. on the stage was as the child in Coriolanus—but Coriolanus was not acted at C. G. till Dec. 10 1754.

C. G. 1752-1753. As Miss Hallam—Duke of York in Richard the 3d.

1753-1754. Page in Orphan.

1754-1755. Child in Coriolanus.

1756-1757. Page in Rover.

1757-1758. Falstaff's boy in Henry 5th—Robin in Merry Wives.

1760-1761. Miss Hallam made her 1st app. as a woman in Juliet—for the bt. of Barrington who had

married her aunt—she made her 2d app. for the bt. of Mr. and Mrs. Barrington April 22 1762—she acted Juliet again.

1762-1763. Dorinda in Stratagem—Isabella in Wonder—Isabinda in Busy Body—Parisatis in Rival Queens—Princess in Henry 5th—Serena in Orphan—Selima in Tamerlane—\*Lucinda in Love in a Village—Sylvia in R. O.—Narcissa in Love's last Shift—Angelica in Constant Couple—Lady in Comus—Miss Hoyden.

1763-1764. Nysa in Midas.

1764-1765. Cordelia—Lady Harriet in Funeral—\*Theodosia and Patty in Maid of the Mill—as Mrs. Mattocks—Sophy in Musical Lady—Maria in Citizen.

1765-1766. \*Amelia in Summer's Tale.

1766-1767. \*Priscilla in Love in the City—Octavia in All for Love—Statira.

1767-1768. \*Lucy in Oxonian in Town—\*Jenny in Lionel and Clarissa.

1768-1769. \*Aspatia in Cyrus — \*Honour in Tom Jones.

1769-1770. \*Lettice in Man and Wife—Molly in English Merchant—Aurelia in Twin Rivals—\*Lucy Waters and Sophia in Brothers—Lucia in Cato.

1770-1771. Millwood in George Barnwell—Clarissa in L. and C.—Fanny in Clandestine Marriage—Sally in Thomas and Sally—Country Madcap—Leonora in Padlock—Emily in Deuce is in him—Hermione in Winter's Tale.—Rosetta in Love in a Village.

1771-1772. Ophelia—Olivia in Twelfth Night.

Liverpool 1772. Palmira in M.—Jane Shore,

C, G. 1772-1773. Lucy Lockit—Mariana in Miser—\*Albina in Elfrida—Mrs. Strictland—\*Venus in Golden Pippin—Phædra in Amphitryon—Lady Brumpton in Funeral.

Liverpool 1773. Monimia—Miss Aubrey in F. L.—2d Constantia—Portia in M. of V.—Lady Macbeth—Constance in King John—Queen Mary in Albion Queens—Almeria in M. B.—Angelica in Love for Love.

C. G. 1773-1774. Morayma in Don Sebastian—Roxana—Miss Prue—Elvira in Spanish Fryar—Alicia—Leonora in Revenge.

Liverpool 1774. Sigismunda—Rosamond in Henry 2d—Imogen—Fair Quaker—Irish Widow—Ruth in Committee—Lady Betty Modish—Countess of Salisbury—Amanda in Love's last Shift—Aura in Country Lasses—Hypolita—Horatia in Roman Father—Rosalind—Indiana—Ethelinda in Royal Convert—Belinda in All in the Wrong.

C. G. 1774-1775. Polly Peachum—Phillis—Charlotte Rusport—Miss Jenny in P. H.—Æmilia in Othello—\*Jenny in Two Misers—Celia in As you like it—\*Daraxa in Edward and Eleanora—Kitty Carrot in What d'ye call it?—Lydia Languish—Athanais—Queen in Richard 3d.

Liverpool 1775. Charlotte in Hypocrite—Julia in Rivals—Hermione in D. M.—Charlotte in Refusal—Helena in All's well.

C. G. 1775-1776. Bettris in Man's the Master—\*Louisa in Duenna—Lady Plyant—\*Lady Racket in Three Weeks after Marriage—Lady Restless.

1776-1777. Mrs. Marwood—Lady Froth—\*Lady Bell in Know your own Mind.

1777-1778. Lady Fanciful—Lady Easy—Miss Notable in Lady's last Stake—\*Priscilla Tomboy in Romp—Violante in Wonder.

1778-1779. \*Mrs. Vermilion in Wives Revenged—Anne Lovely in Bold Stroke for a Wife—\*Lady Lucy in Lady of the Manor—Lavinia in Fair Penitent.

1779-1780. Bizarre—\*Mrs. Racket in Belle's Stratagem—Lady Dainty—Miranda in Woman's a Riddle.

1780-1781. Clarinda in S. H.—Miss Grantham in Lyar—Miranda in B. B.—Miss Hardcastle—\*Mrs. Brittle in Barnaby Brittle—Leonora in Sir Courtly Nice.

1781-1782. Mrs. Sullen—Lady Townly—\*Sophy Pendragon in Which is the Man?—Miss Walsingham in School for Wives.

1782-1783. Mrs Knightly in Discovery—\*Olivia in Bold Stroke for a Husband.

1783-1784. Mrs. Ford—Julia in Two Gentlemen of Verona.

1784-1785. }  
1785-1786. } Seemingly not engaged.

1786-1787. Rosetta in Foundling—Mademoiselle in Provoked Wife—Mrs. Frail—Lady Grace in P. H.—\*Lady Tremor in Such things are—Lettice in Intriguing Chambermaid—Edging in C. H.—Bridget in Ch. of Acc.

1787-1788. Kitty Pry in Lying Valet—\*Betty Blackberry in Farmer—Susan in Follies of a Day—Mrs. Clerimont in T. H.—Miss Dolly Bull—Letty in Tit for Tat—\*Lisette in Animal Magnetism.

1788-1789. \*Marchioness Merida in Child of N.  
—Lappet—Miss Alscrip in Heiress.

1789-1790. Miss Tittup—Miss Sterling—Jacinta in Lovers' Quarrels—Catharine in C. and P.

1790-1791. \*Adelaide in German Hotel—Mrs. Termagant in Upholsterer—\*Lady Peckham in School for Arrogance—\*Mrs. Cockletop in Modern Antiques.

1791-1792. Mrs. Sneak—\*Lauretta in Day in Turkey—\*Mrs. Warren in Road to Ruin.

1792-1793. Flora in Midnight Hour—\*Mrs. Placid in Every one has his Fault—Lady Flippant Savage in Fashionable Levities—Flora in Wonder—  
—Lady Amaranth—Adriana in Comedy of Errors.

1793-1794. Lucetta in S. H.—\*Mrs. Allbut in World in a Village—Mary the Buxom in Barataria—\*Nannette in Love's Frailties—\*Lady Philippa Sidney in Travellers in Switzerland—Lady Freeloze in J. W.—Susannah in Tristram Shandy.

1794-1795. \*Lady Sarah Savage in Rage—\*Mrs. Fancourt in Town before You—\*Annette in Mysteries of the Castle—Nell in Devil to Pay—Mrs. Bloomfield in Bank Note—\*Mrs. Sarsnet in Deserted Daughter—Patch.

1795-1796. Mrs. Grub in Cross Purposes—\*Clementina Allspice—Mrs. Page.

1796-1797. \*Miss Union in Fortune's Fool—\*Miss Vortex in Cure for the Heart-Ache—\*Lady Mary Raffle in Wives as they were—Wishwell in Double Gallant.

1797-1798. Muslin in Way to keep him—\*Sally Downright in Secrets Worth Knowing—\*Lady Vibrate in He's much to blame—Mrs. Candour.

1798-1799. \*Mrs. Changeable in Jew and Doctor  
—\*Miss Gloomly in Laugh when you can.

Hay. 1799. Mrs. Oakly.

C. G. 1799-1800. \*Rachel Starch in Wise Man  
of the East—Lucy in Guardian—Mrs. Croaker in  
Good-natured Man—Tilburina.

1800-1801. \*Miss Lucretia Mac Tab in Poor  
Gentleman—\*Norah O'Blarney in Sea-side Story.

1801-1802. Audrey—\*Curiosa in Cabinet—Betty  
Hint in Man of the World.

1802-1803. \*Mrs. Sapling in Delays and Blun-  
ders—\*Fiametta in Tale of Mystery.

1803-1804. Fish in Appearance is against them.

1804-1805. \*Mrs. Glastonbury in Who wants a  
Guinea?

1805-1806. \*Camilla in Rugantino—Violetta in  
She wou'd and She wou'd not.

1806-1807. \*Githa in Adrian and Orrila—\*Mrs.  
Trot in Town and Country.

1807-1808. Flippanta in Confederacy — Lady  
Rusport.

\* *Originally.*

Mattocks was at one time manager at Liverpool  
—the scheme turned out unprofitable, and Mattocks  
was ruined—probably in 1786—Mrs. Mattocks was  
re-engaged at C. G.—she survived her husband many  
years—she bestowed a good marriage portion on  
her daughter—and, on retiring from the stage, she  
had £6000 in the stocks left for herself—as she lived

at Kensington, and it was inconvenient to her to receive her own dividends, she gave her son in law a power of attorney—he died greatly in debt—Mrs. Mattocks comforted herself with the thought that she had still a maintenance for her daughter and granddaughter—when the dividends became due, she went to the Bank, but found, to her great consternation, that her son in law had sold her stock, and spent the money—she had no suspicion of the fraud till it was too late, as her dividends had been regularly paid to her—of course she had signed a general power of attorney, instead of a power for a specific purpose.

Mrs. Mattocks (in consequence of her misfortune) had a benefit at the Opera House on the 24th of May 1813—the bill was, briefly, as follows—“ Wonder. Don Felix = Rae, of D. L., 1st time : Lisardo = Fawcett, of C. G. : Col. Briton = Holland : Gibby = Palmer, of D. L. : Don Pedro = Quick, late of C. G. : Don Lopez = Marshall : Frederick = Elrington : Violante = Mrs. Jordan, of C. G. : Flora = Mrs. Gibbs, of C. G. : Isabella = Miss Sydney : Inis = Mrs. Scott, of D. L. : — previous to the play Mozart’s Overture of Zauberflöte—at the end of act 1st, Robin Adair by Braham—at the end of the 2d act, The Soldier tir’d by Mrs. Dickons—at the end of the 3d act, Cavatina by Signor Tramezzani—at the end of the 4th act, Rule Britannia by Madame Catalani—Mr. Weichsel has offered his assistance in the Overture and Songs—Mrs. Mattocks, having been powerfully solicited, by those whom she thinks it her duty to oblige, once more to make her appearance on the stage, will *attempt* to return her personal thanks to the public at the

“ end of the play—after which, Miss Smith will re-cite Collins’ Ode on the Passions—to conclude with a Ballet called *La Chaumiere Hongroise*.”

So much was to be done, that it was expected the performance would not be over till a very late hour, but the gentleman who conducted the business for Mrs. Mattocks, managed so well, that all was over about the usual time—all the performers acted, sang, and danced gratis—the expenses were slight, and the gentleman paid Mrs. Mattocks £1092—a great part of this large sum arose from presents—Mrs. Mattocks purchased an annuity for herself, with some reversion for her daughter.

Mrs. Mattocks died in the last week of June 1826.

## HAY. 1808.

June 15. (First night) *Castle Spectre*. Osmond = Young : Motley = Liston : Angela = Mrs. Bellamy, from Belfast, 1st app.

20. *Stranger*——21. *Mountaineers*.

22. *John Bull*. *Peregrine* = Putnam : Dan = Liston.

23. *Hamlet*, and *Catch him who can !*

24. Five Miles off—with Ways and Means—and Tom Thumb.

28. Speed the Plough. Farmer Ashfield = Liston.

30. Wheel of Fortune, with, never acted, Plot and Counterplot, or the Portrait of Michael Cervantes. Pedrillo (servant to Leon) = Liston: Fabio (servant to Fernando) = Fawcett: Hernandez (a painter) = Mathews: Don Fernando = Putnam: Don Leon = J. Palmer: Don Gaspard (his father) = Grove: Isidore = Atkins: Juana (woman to Lorenza) = Mrs. Gibbs: Lorenza (daughter to Hernandez) = Mrs. Mathews: Beatrice = Mrs. Davenport:—acted 23 times——Don Leon and Don Fernando are in love with Lorenza—she is in love with Don Leon—Isidore tells Hernandez that Cervantes is just dead, and suggests to him that a Portrait of the renowned author of Don Quixote would be invaluable—Hernandez assents—Isidore promises to send the dead body to Hernandez—Leon and Fernando become acquainted with the design—Leon makes Pedrillo pretend to be the corpse—Fernando and his followers bring in Fabio as the dead man—Pedrillo and Fabio are left together in the dark—each of them gets up—they meet, and discover one another—on the approach of Hernandez with some Alguazils, Pedrillo and Fabio resume their former position—Fernando in the interim carries off Lorenza—Leon rescues her from him—Leon marries Lorenza with the consent of Hernandez——this is a pretty good F. by Charles Kemble—the plot is nearly the same as that of the Portrait of Cervantes, which was brought out at C. G. on the 21st of June—each of the Farces was taken from a French piece—Fawcett acted very well—Liston in

his shroud excited so much laughter, that the conclusion of the Farce could hardly be heard—Oulton says that on the 1st night an apology was made for Putnam, and that C. Kemble acted his part.

July 2. *We Fly by Night*. Gen. Bastion = Mathews.

4. *Iron Chest*—5. *Wonder*.

6. *Battle of Hexham*.

7. *Sighs*. Hans William = Farley : Josephine = Mrs. Gibbs : with Ghost. Roger = Liston.

12. *Wild Oats*. Rover = May, from Belfast, 1st app. : Ephraim Smooth = Mathews : Sim = Liston : Lady Amaranth = Mrs. Bellamy : Jane = Mrs. Gibbs.

13. Not acted 20 years, *Fatal Curiosity*. Old Wilmot = Young : Young Wilmot = J. Palmer : Eustace = Carles : Agnes = Mrs. St. Leger : Charlotte = Mrs. Bellamy : with, never acted there, *Cheats of Scapin*—with alterations, and additions from the old Farce of *Trick upon Trick*, or the *Vintner in the Suds*—Scapin = Mathews—*Fatal Curiosity* was acted but once—*Cheats of Scapin* several times.

16. Young acted *Eustace de St. Pierre*.

20. *Mountaineers*. Octavian = May, 2d app.

21. *Poor Gentleman*—22. *Heir at Law*.

25. *Dramatist*. Vapid = Fawcett : Ennui = Mathews : Marianne = Mrs. Gibbs : with *Blind Boy*. Edmund = Mrs. C. Kemble, for that night only.

26. *Revenge*. Zanga = Young : Leonora = Mrs. Bellamy.

29. Never acted, *Africans*, or *War, Love, and Duty*. Selico = Young : Henry Augustus Mug = Liston : Madiboo = Fawcett : Farulho = Thompson : *Torribal* = Farley : *King of Kasson* = J. Palmer :

Fetterwell = Grove : Marrowbone = Menage : Berissa = Mrs. Gibbs : Darina = Mrs. St. Leger : Sutta = Mrs. Liston :—acted 31 times——this play is a strange mixture of Tragedy, Comedy, and Opera, much better calculated for representation than perusal—Colman Jun. has not printed it, but it has been circulated in Manuscript—Young and Liston acted very well.

Aug. 2. Waterman. Robin = Liston.

3. Mock Doctor = Mathews : with Spoil'd Child. Little Pickle = Mrs. Bellamy : Tag = Mathews.

18. Taylor's bt. Not acted 15 years, Hob in the Well. Hob = Taylor : Betty = Mrs. Taylor.

22. For bt. of Mathews. Young Quaker. Young Sadboy = Fawcett : Clod = Mathews : Dinah = Mrs. Gibbs : with Blue Devils—Hippesley's Drunken Man with alterations by Mathews—and, never acted, First Come first Serv'd, or the Biter Bit—Liston—Farley—Mathews—Mrs. Davenport——acted once.

24. For bt. of Mr. and Mrs. Liston. Pannel. Muskato = Liston : Lazarillo = Farley : Beatrice = Mrs. Gibbs : with Who wins?—and Critic.

29. Young's bt. Pizarro. Rolla = Young : Alonzo = Abbott, from Bath, his 1st app. in London and for that night only : Elvira = Miss Marriott, from Bath, and for that night only.

31. Africans, with, never acted, Yes or No ? Charles Fervor = Farley : Obediah Broadbrim (a quaker) = Liston : Corporal Barrel = Mathews : Sir Barometer Oldstyle (guardian to Fervor) = Grove : William Seagrave = J. Palmer : Miss Penelope Snap Oldstyle = Mrs. Davenport : Patty Seagrave = Mrs. Liston :—acted 10 times—Fervor had

been placed by his guardian under the care of Obediah—Obediah writes a letter to Sir Barometer, in which he gives Fervor a very bad character—Fervor vindicates himself—Corporal Barrel makes Obediah drunk—Sir Barometer is convinced that Obediah is a worthless fellow—Fervor marries Patty—this musical Farce was written by Pocock—it is a poor piece—the author acknowledges that it is a mere sketch—the character of Obediah is not a sketch from real life.

Sept. 3. Fawcett's bt. Not acted 7 years, Zorinski—Zorinski = Young : Zarno = Fawcett : Witzki = Liston : Amalakite = Mathews : Rosalie = Mrs. St. Leger : Winifred = Mrs. Liston : Rachel = Mrs. Mathews.

9. For bt. of Mrs. Gibbs. Honey Moon. Duke = Young, 1st time : Jaquez = Liston : Juliana = Mrs. Gibbs.

15. Africans, with Plot and Counterplot.

Colman published the Review in 1808—in his preface he says—" I may be charged with some vanity, "(and perhaps justly) in having introduced most of " my Farces to the town under the fictitious name " of *Arthur Griffinhoof*—but broad Farces, while " they are hazardous commodities, are, also, inferior " our articles of Dramatick ware ; and I have manufactured goods that are (at least they pretend to be) " of better quality—May I not, therefore, plead " *policy*, in this measure ?—Had I failed, the disrepute of a damned Farce-writer, might have been " prejudicial to me, as the author of a Comedy, or " any kind of play—But I am, now, so little con-

“ceased, from a London audience, by my *nom de guerre*, that I determine to skirmish under it no longer.”

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## BATH 1807-1808.

Oct. 3. Hamlet = Young, his 1st app. there.

10. Rule a Wife. Leon = Young : Estifania = Miss Fisher.

17. Young acted Ranger and Petruchio.

Nov. 7. Town and Country. Reuben Glenroy = Egerton : Trot = Gattie : Cosey = Lovegrove : Hon. Mrs. Glenroy = Miss Fisher.

14. Laugh when you can. Gossamer = Melvin, from C. G., 1st app. : Miss Gloomly = Mrs. Grove, from Hay., 2d app. there : with Adopted Child. Michael = Melvin.

19 and 24. Melvin acted Rover, and Vapid.

26. Busy Body. Marplot = Melvin : Sir Francis Gripe = Lovegrove : Miranda = Miss Jameson.

28. Suspicious Husband. Ranger = Melvin : Jacintha = Miss Jameson.

Dec. 8. Melvin's bt. Way to get Married—Invisible Girl—and No Song No Supper—Melvin acted Tangent—Capt. Allclack—and Robin—the house was very bad owing to the weather.

15. Lovers' Vows. Baron Wildenhaim = Ben-

gough : Butler = Lovegrove : Amelia = Miss Jameson : with Young Hussar. Florian = Abbott : Ninette = Miss Mills :—she acted very well.

17. Adelgitha. Guiscard = Egerton : Michael Ducas = Bengough : Adelgitha = Miss Marriott : Imma = Miss Jameson.

Jan. 12 and 14. Mrs. Siddons acted Mrs. Beverley, and Elvira.

19 and 21. Mrs. Siddons acted Lady Macbeth, and Euphrasia.

26 and 28. Mrs. Siddons acted Margaret of Anjou, and Zara.

29. Henry 8th. Wolsey = Egerton : Queen = Mrs. Siddons : with Old Maid, by Mrs. Grove.

Feb. 2. Isabella = Mrs. Siddons : Biron = Egerton.

4. Mrs. Siddons acted Alicia by very particular desire.

6 and 9. Mrs. Siddons acted Belvidera, and Constance.

11. Mary Queen of Scots = Mrs. Siddons.

25. Blind Boy. Edmund = Miss Jameson : Oberto = Lovegrove : Molino = Mallinson : Kalig = Gomery.

March 5. Wanderer. Countess = Miss Marriott.

8. Miss Jameson acted Imogen for her bt.

10. Mrs. Grove's bt. Young Quaker. Young Sadboy = Egerton : Pink = Mrs. Grove : with Dead Alive. Motley = Lovegrove : Miss Hebe Wintertop = Mrs. Grove.

19. Egerton's bt. Fontainbleau. Lackland = Egerton : with Mayor of Garratt. Major Sturgeon = Egerton : Jerry Sneak = Lovegrove : Mrs. Sneak = Mrs. Grove.

24. Cunningham's bt. Love makes a Man. Don

Lewis = Blisset : Carlos = Egerton : Clodio = Cunningham : with *Who's the Dupe?* Doiley = Blisset : Gradus = Lovegrove.

26. Charlton's bt. *Begone Dull Care*. Solace = Lovegrove : with Richard *Cœur de Lion*. Richard = Bennett : Antonio = Miss Mills.

31. For bt of Dowland, and Abbott. Henry 4th. Falstaff = Blisset : Hotspur = Egerton : Vernon = Abbott : with Ella Rosenberg—Rosenberg = Abbott : Storm = Lovegrove : Flutterman = Mallinson : Ella Rosenberg = Miss Jameson.

April 2. Lovegrove's bt. *Mysteries of the Castle*. Hilario = Egerton : Valoury = Lovegrove : Julia = Miss Jameson :—with *Two Misers*. Gripe = Lovegrove.

5. Bengough acted *Orlando*, and *Tristram Fickle* for his bt.

7. For bt. of Gattie, and Evans. *Merry Wives*. Falstaff = Blisset : Ford = Egerton : Sir Hugh Evans = Lovegrove : Slender = Evans : Dr. Caius = Gattie :—with *Hob in the Well*. Hob = Evans :—and *Barnaby Rattle*, by Lovegrove : Mrs. Brittle = Mrs. Grove.

26. The public are respectfully informed that Master Betty is engaged to perform a fortnight at this theatre, previous to his finally retiring from the stage—he acted *Achmet*—*Tancred*—*Young Norval*—*Essex*—*Zaphna*—*Osman*—*Rolla*.

May 12. Not acted 20 years, *Revenge*. Zanga = Master Betty : Carlos = Abbott : Leonora = Miss Jameson.

14. Master Betty's bt. and last time of performing.

Percy. Douglas = Master Betty : Percy = Egerton : Elwina = Miss Marriott :—with Weathercock. Tristram Fickle = Master Betty :—he was now grown to a good height—his voice was improved—his acting was much as usual.

June 11. Man of the World. Sir Pertinax = Cooke : Egerton = Egerton : Lady Rodolpha = Miss Jameson.

13. Cooke acted Shylock, and Sir Archy.

16. Richard 3d = Cooke : Richmond = Egerton.

18. New Way to Pay Old Debts. Sir Giles Overreach = Cooke : Marrall = Lovegrove : Lady Allworth = Miss Marriott.

25. Othello = Egerton : Iago = Cooke : Desdemona = Miss Fisher : Æmilia = Miss Marriott :—with Love-a-la-Mode — Cooke's Iago was excellent throughout—particularly in act 3d, and in first part of act 2d—he supported all the weak parts of the character—and was very good when he had done speaking in the 5th act.

July —. Inconstant. Young Mirabel = C. Kemble : Bizarre = Mrs. C. Kemble :—with Prize.

## D. L. 1808-1809.

Very few bills were printed from Sept. to March—even the Performers could not get any—one was sent to C. G. for the use of Mr. Harris.

Sept. 17. Honey Moon——20. Hamlet.

24. Country Girl, and Ella Rosenberg.

27. Mysterious Bride, with Three and Deuce.

29. Wonder, with, never acted, Fortuneteller.

Joe = Bannister : Trigger = Mathews : Lordly = We-witzer : Edward = Gibbon : Lady Worthland = Mrs. Mountain : Margery = Mrs. Bland :—this musical Farce was damned.

Oct. 1. Rule a Wife. Leon = Elliston.

4. Rivals. Capt. Absolute = Elliston : Lydia Languish = Mrs. Orger, from Edinburgh, 1st app.

6. World, and Deserter.

10. Romeo and Juliet——11. All in the Wrong.

17. Busy Body——18. West Indian.

22. Stranger——24. Bold Stroke for a Wife.

25. Constant Couple——26. Inconstant.

Nov. 2. She Stoops to Conquer.

7. Soldier's Daughter.

10. Never acted, Siege of St. Quintin, or Spanish Heroism. Spaniards—Count Egmont = Elliston : Duke of Savoy = Putnam : Everard = Braham : Adriana = Mrs. H. Siddons :—English—Sir Leinster Kildare = Johnstone : Jack = Penley :—French—Governor of St. Quintin = Raymond : Rosa de Val-

mont = Miss Ray :—acted about 9 times—a Drama in 3 acts, with songs, by Hook—a poor piece, merely written with a view of introducing some popular sentiments about the modern Spanish Patriots—seemingly not printed.

22. Duenna—23. Chances.

24. As you like it. Celia = Miss Ray, 1st time : Audrey = Miss Mellon, 1st time :—with Blue Beard. Abomelique = Raymond : Shacabac = Bannister : Ibrahim = Mathews : Fatima = Mrs. Mountain : Irene = Miss Lyon : Beda = Mrs. Bland.

29. Provoked Husband, and Matrimony.

Dec. 1. Never acted, Venoni, or the Novice of St. Mark's. Father Cœlestino (Prior of St. Mark's) = Wroughton : Venoni (the Novice of St. Mark's) = Elliston : Viceroy of Sicily = H. Siddons : Lodovico = Eyre : Father Michael = De Camp : Marquis Caprara = Powell : Benedetto = Penley : Josepha = Mrs. H. Siddons : Marchioness Caprara (her mother) = Mrs. Powell : Veronica (Abbess of the Ursuline convent) = Mrs. Mudie : Teresa = Mrs. Sparks :—the scene lies at Messina—a marriage had been agreed on between Venoni and Josepha—Marquis Caprara had wished it to take place immediately, but the Marchioness had insisted on having it put off for a year—on going to Naples, she had, by the advice of Cœlestino, who was her Confessor, left Josepha in a convent—Josepha was supposed to have died in the convent of an epidemic complaint—Venoni's grief had for a time deprived him of his senses—Cœlestino had gained such an influence over Venoni, that he had determined to turn monk—at the opening of the play his novitiate is on the point of expiring—

the Viceroy arrives at Messina—his first care is to dissuade Venoni from his purpose—Venoni's resolution is shaken—but Cœlestino artfully confirms him in it—Cœlestino is a man of great apparent sanctity, but really of the worst principles—his first object is to debauch Josepha—his second to secure Venoni's great wealth to the monastery—the monastery of St. Mark is only divided by a wall from the nunnery of St. Ursula—there is a secret passage between them—Father Michael acquaints Venoni with Cœlestino's real character—Venoni expresses his abhorrence of Cœlestino, and threatens him with vengeance—Cœlestino orders Venoni to be confined in a dungeon for life—here the 2d act ends—Ludovico had been imprisoned in a cell for 20 years—he had endeavoured by persevering industry to make his escape, but had only been able to break a passage into an adjoining dungeon—it so happens that Venoni is confined in this dungeon—Venoni, by his superiour strength, is enabled to break open a portal which Ludovico had in vain attempted to force—Venoni makes his escape into the secret passage between the two convents—Ludovico is too infirm to follow him—Josepha is not dead—she had only been confined for rejecting the solicitations of Cœlestino—in the 3d act, Veronica persuades her to comply with them—Josepha supplicates Veronica to pity her—Venoni rushes in by a side door—Veronica sends for the Prior—he orders Venoni and Josepha to be separated—and pronounces a sentence of death on Venoni—at this instant, Father Michael, the Viceroy, &c. rush in—Cœlestino and Veronica are carried off by the guards—Father Michael had ac-

quainted the Viceroy with Venoni's danger—this play, in three acts, was written by Lewis—the first two acts are very good—the third is considerably inferiour to them—Lewis in his preface says—  
 “ This Drama is in great measure translated from a  
 “ French play called ‘ Les Victimes Cloistrées’—on  
 “ the 1st night of representation, the 2 first acts  
 “ were well received, the last operated so strongly  
 “ on the risible muscles of the audience, as to make  
 “ it evident to me on the 3d night, that unless I  
 “ could invent an entirely new 3d act, the piece  
 “ must be given up altogether—under this persuasion  
 “ I set my brain to work, and in 24 hours I compos-  
 “ ed the last act as it now stands, both plot and  
 “ dialogue—with this alteration the Drama was re-  
 “ ceived with unqualified applause, and it had already  
 “ gone through 18 representations, when a stop was  
 “ put to it by the burning down of the theatre.”

Lewis has printed the original 3d act—it represented to the view of the audience two dungeons separated by a wall of immense thickness—in one of them was confined Josepha, and in the other, Venoni—each of them was perfectly ignorant of the situation of the other, but both of them were so complaisant and attentive to the accommodation of the audience, that when one spoke, the other was silent, and vice versâ—thus there were near 30 alternate soliloquies—the audience naturally laughed at this bungling contrivance—Josepha at the end of her 1st speech, which is of considerable length, falls senseless on her pallet, before Venoni is visible—if she had continued in that state, till she was roused by the noise which

Venoni makes in breaking through the wall, there would have been nothing ridiculous—in the play as written originally, the intimacy between the Friars and the Nuns had been hinted at very plainly, but still it had been kept in the back ground—but in the new 3d act, the Prior enters and commands the Abbess to assist him in debauching Josepha—she consents to undertake the office of a Procuress with reluctance, but still she undertakes it—if Lewishad been called on to prove, that a scandalous intercourse ever took place between the Friars and Nuns of two adjoining Convents, he would perhaps not have been able to do so—but if the fact were ever so certain, still it would be improper for representation on the stage——this disgusting scene however was tolerated by the audience—and probably for this reason only, because the language was chaste——thus we attend rather to words than things.

13. Devil to Pay. Jobson = Bannister : Nell = Mrs. Jordan.

14. Prize. Caroline = Miss Kelly, 1st time.

20. False Alarms. Susan = Miss Kelly, 1st time : Miss Umbrage = Mrs. Sparks, 1st time.

22. Love for Love——26. George Barnwell.

Jan. 3. School for Scandal. Sir Peter = Wroughton : Joseph = Russell, 1st time : Crabtree = Penley : Lady Teazle = Mrs. Jordan : Mrs. Candour = Mrs. Eyre, 1st time.

5. Never acted, Man and Wife, or More Secrets than One. Sir Willoughby Worrett = Downton : Cornelius O'Dedimus (an attorney) = Johnstone : Charles Austencourt (supposed son to Sir Rowland) = Elliston : Lord Austencourt (supposed nephew to

Sir Rowland) = Holland : Sir Rowland Austencourt = Powell : Abel Growse = Wroughton : Ponder (clerk to O'Dedimus) = Mathews : Helen (daughter to Sir Willoughby by a former wife) = Mrs. Jordan : Lady Worrett = Mrs. Harlowe : Fanny (daughter to Abel Growse) = Mrs. H. Siddons : Tiffany = Mrs. Scott :—acted about 30 times—Lord Austencourt had been privately married to Fanny, but as he had engaged O'Dedimus to procure a sham parson, he considers his marriage as null, and pays his addresses to Helen—Sir Willoughby wishes Helen to marry Lord Austencourt—she and Charles are mutually in love—Sir Willoughby had suffered his Wife to have her own way—in the 5th act he assumes the proper authority of a husband—Tiffany tells Charles and Helen that Sir Willoughby is coming—Helen puts Charles into an inner room—Sir Willoughby threatens Helen to lock her up in that room—she tells him that if he should do so, he would repent it—Sir Willoughby persists—and Helen is locked up with her lover—this is by far the best scene in the play—at the conclusion, Lord Austencourt determines to arrest Sir Rowland for a debt of £14,000—this induces Sir Rowland to acknowledge that he had changed his son and nephew when they were children, so that Charles is really Lord Austencourt—Charles marries Helen—Fanny's marriage proves to be valid, as O'Dedimus had procured a regular clergyman to perform the ceremony—Abel Growse is really a gentleman of the name of Falkner—this is an indifferent C. by Arnold—it met with success considerably greater than it deserved.

Feb. 1. Not acted 20 years, Cato—Cato = Wright,

from Edinburgh, 1st app. : } Juba = H. Siddons :  
 Syphax = Powell : Sempronius = Raymond : Portius  
 = Holland : Marcus = De Camp : Lucius = Eyre :  
 Marcia = Mrs. H. Siddons : Lucia = Mrs. Corri :—  
 acted twice.

9. Jew, with, never acted, Unconscious Counter-  
 feit—Elliston—Dowton—Mathews—Miss Boyce and  
 Mrs. Harlowe—acted about 8 times and not printed  
 —see B. D.

13. Riley, from Liverpool, made his 1st app. in  
 Sir Peter Teazle.

16. Venoni—with a Monody on the death of Sir  
 John Moore—this Monody was recited by Mrs.  
 Powell, and prohibited by the Lord Chamberlain on  
 the 3d night—see advertisement at the end of Venoni.

23. Never acted, Circassian Bride—Circassians—  
 Alexis = Braham : Rhindax = De Camp : Erminia  
 = Miss Lyon :—English—Ben Blunt = Bannister :  
 Tom Taffrel = Smith : Rachael = Mrs. Mountain :  
 —Tartars—Barah = Mathews : Usbeg (the Khan)  
 = J. Smith : Anna = Mrs. Bland :—songs only print-  
 ed—Oulton says this was a poor Opera in 3 acts by  
 Ward.

24. The theatre was burnt down—as this was a  
 Friday in Lent there had been no performance—  
 after the recent conflagration of C. G., the destruc-  
 tion of this new theatre excited much suspicion, but  
 on a strict examination it was ascribed to accident,  
 or more properly to shameful neglect—it was proved  
 that the stove in the upper coffee-room was of slight  
 construction—the workmen, who had been employed  
 during the day, had made a much } larger fire than it  
 was customary to make there, the remains of which

were left in it at 4 o'clock—it is reasonable to suppose that the fire had communicated with the surrounding wood-work and had been gaining strength from that time till about 11 when it burst forth—before 12 the whole of the interior of the theatre was one blaze—at 3 the flames had nearly subsided, and nothing remained but an immense heap of ruins.

On the opening of the late theatre, the building of which had cost £129,000, and which was never finished, an occasional Epilogue, spoken by Miss Farren, assured the public that a conflagration could never happen at that theatre, as they had water enough to drown them—and both the water and an iron curtain were displayed. (*Oulton.*)

Mr. Taylor lent the Opera House to the D. L. Company gratis for 3 nights—the whole Corps de Ballet assisted—the boxes were raised to 7s.—pit to 5s.—and gallery to 2s. 6d.—the house overflowed each night.

March 16. Man and Wife.

20. Honey Moon, and Mock Doctor—previous to the play an Occasional Address by Elliston—it was written by Eyre.

23. Country Girl, with Irishman in London.

28. The Committee of Performers of the late D. L. Company beg leave to state to the public, that from the funds obtained from their liberality, families attached to the late establishment, at stipends of £3. and under per week, have been paid their full salaries—besides a regular partition to a considerable extent to the remaining part of the company \* \* they earnestly solicit the support of the public for three nights more.

April 3. Douglas. Lady Randolph = Mrs. Siddons, who offered her service.

6. All in the Wrong.

10. Three and Deuce—with 1st part of La Semi-ramide—Madame Catalani and the whole Opera band offered their assistance on this evening—the Corps de Ballet performed all the 3 nights.

12. The D. L. Company, by the permission of the Lord Chamberlain, performed at the Lyceum theatre in the Strand for the remainder of the season.

20. Heir at Law, with Three Weeks after Marriage. Lady Racket = Miss Duncan :—Mrs. Jordan acted her usual parts at the Opera House, but she never acted at the Lyceum.

21. Never acted, Grieving is a Folly. Sir Oliver Cypress (formerly a tailor) = Dowton : Capt. Cypress (his son) = De Camp : Crape (an undertaker—formerly an actor) = Bannister : O'Harrolan (a farmer) = Johnstone : Herbert = H. Siddons : Charles Sedley (in love with Ellen) = Holland : Joe Thresher (servant to O'Halloran) = Mathews : Belford = Powell : Ellen (in love with Charles) = Mrs. H. Siddons : Mrs. Mordaunt = Mrs. Powell : Susan Woodburn = Miss Kelly :—acted about 19 times—at the opening of the play Lady Lucretia Cypress is just buried—Sir Oliver had given her a very handsome funeral—he pretends to grieve immoderately for her loss, tho' he is inwardly glad of it—he shuts himself up in an apartment hung with black escutcheons, &c.—Ellen waits on him to request his forbearance towards O'Harrolan, who is considerably in arrears for his rent—Sir Oliver is struck with Ellen's beauty,

and offers to take her into keeping—Capt. Cypress attempts to carry off Ellen—she is rescued from him by Herbert—Herbert is really Lord Mortimer—he supposes his wife to have eloped with a seducer, and to have afterwards died—in the 4th act, Belford convinces him that his wife was innocent—in the 5th act, he discovers his wife in Mrs. Mordaunt—she tells him that Ellen is their daughter—Ellen marries Charles——this is an indifferent C.—it was written by Leigh, who generously gave it to the Company—Sir Oliver, Capt. Cypress, and Crape are pretty good characters—O'Harrolan and Joe Thresher are quite out of nature—the serious scenes are dull.

May 1. Grieving is a Folly, with, never acted, Temper, or the Domestic Tyrant—Dowton—Bannister—Eyre—Russell—Mrs. Orger—Miss Mellon—Mrs. Harlowe—the Editor of the B. D. says that this Farce was merely Sir Charles Sedley's Grumbler with a new title—acted 8 times and not printed—for Sedley's piece see D. L. April 30 1754.

15. Bannister's bt. Poor Gentleman. Frederick = Elliston : Ollapod = Bannister, 1st time : Sir Robert Bramble = Dowton : Lieut. Worthington = Powell : Corporal Foss = R. Palmer : Miss Lucretia Mac Tab = Mrs. Sparks : Emily = Mrs. H. Siddons : —with, never acted, a comic Sketch in one act, called Sharp Set, or the Village Hotel—Dowton—Bannister—Miss Mellon——not printed.

17. Miss Duncan acted Juliana (H. M.) and Nell for her bt.

18. Dowton's bt. Jew and Doctor. Abednego = Dowton.

19. Matrimony. Clara = Miss Duncan, 1st time.

22. Elliston's bt. Three and Deuce, with Critic. Puff = Elliston, 1st time: Sir Fretful Plagiary = Mathews: Don Ferolo = Bannister: Tilburina = Mrs. Harlowe.

23. For bt. of Mr. and Mrs. H. Siddons. Pizarro. Rolla = H. Siddons, 1st time.

25. R. Palmer's bt. Not acted 12 years, Manager in Distress. Bustleton = Dowton: Irishman in Pit = R. Palmer: Gentleman in the Balcony (with a variety of Imitations) by a Young Gentleman.

26. For bt. of Mrs. Bishop (late Miss Lyon). Love in a Village.

31. Jealous Wife. Mrs. Oakly = Miss Duncan.

June 12. Spring the Box Book-keeper had a benefit at the Opera House. John Bull. Job Thornberry = Dowton, 1st time: (there) Peregrine = Murray, from C. G.: Dan = Mathews: Lady Caroline = Miss Duncan:—with Sylvester Daggerwood, by Elliston.

On the 26th of June the Lyceum was opened by Arnold for English Operas, under a License from the Lord Chamberlain—see Oulton.

## C. G. 1808-1809.

Sept. 12. *Macbeth*—16. *Isabella*.

19. *Pizarro*. Cora = Mrs. H. Johnston, 1st time.

The theatre was burnt after the performance was over—the fire broke out about 4 in the morning, and in less than 3 hours the whole of the interior was destroyed—the cause of the fire was never ascertained—but it was thought probable that the wadding of the gun fired in *Pizarro* might have occasioned it—for a circumstantial account of the fire see Oulton or Boaden.

26. *Douglas*—the Company began to act again at the Opera House in the Haymarket.

28. *Beggar's Opera*, and *Portrait of Cervantes*.

30. *Grecian Daughter*, and *Poor Soldier*.

Oct. 5. *Hamlet* = Kemble : Ghost = Pope.

7. *Stranger* = Kemble :—with, never acted, *Forest of Hermanstadt*, or *Princess and no Princess*—Liston—Blanchard—Brunton—Farley—Mrs. H. Johnston—Mrs. Gibbs—Mrs. Davenport—acted about 12 times, but not printed—Oulton says—"this Melodrama was taken from a French piece by T. Didot—the Princess of Bulgaria, who is about to espouse the Prince of Transylvania, is deprived of her royal robes by Oswald, the officer to whose care she was committed—and Oswald's sister is imposed upon the Prince as the true Princess—after a variety of adventures, the deception is ac-

“ known—this incident happened to the mother  
 “ of Charlemagne, and is recorded in the histories of  
 “ France and Germany—the Mysterious Bride, acted  
 “ at D. L., is founded on the same story.”

13. Man of the World.

19. Merchant of Venice. Portia = Miss Norton.

27. Gamester. Beverley = Kemble : Stukely =  
 Cooke : Lewson = C. Kemble : Jarvis = Murray :  
 Mrs. Beverley = Mrs. Siddons :—with Review.

31. Romeo and Juliet. Romeo = C. Kemble :  
 Mercutio = Lewis : Friar Laurence = Murray : Juliet  
 = Miss Norton.

Nov. 3. Henry 8th. Queen Katharine = Mrs. Sid-  
 dons :—at the time when the C. G. Company was  
 playing at the Opera House, and most probably on  
 this evening, a ludicrous circumstance took place,  
 which must have been truly mortifying to Mrs. Sid-  
 dons—the chair, in which she was seated as Queen  
 Katharine in the 4th act, was so small, that when she  
 rose to make her exit, it stuck close to her.

4. For the benefit of the families of those who  
 unfortunately suffered by the late fire in C. G.  
 Mourning Bride. Osmyn = Kemble : Zara = Mrs.  
 Siddons : Almeria = Miss Norton.

8. Every Man in his Humour——9. Richard 3d.

10. Never acted, the Exile. Daran = Young, his  
 1st app. in C. G. Company : Count Ulrick (the Exile)  
 = Pope : Governour of Siberia = Munden : Baron  
 Altradoff = Liston : Servitz = Fawcett : Count Cal-  
 mar = Incedon : Alexina (daughter to Ulrick) =  
 Mrs. H. Johnston : Empress Elizabeth = Mrs. St.  
 Leger : Sedona (mother to Alexina) = Mrs. Gibbs :  
 Catharine = Mrs. Dickons : Anna = Mrs. Liston :—

acted 42 times——this Melo-dramatic Opera, in 3 acts, was written by Reynolds—it is founded on Madame Cottin's story of Elizabeth—it met with success vastly beyond its deserts—it is not printed, as Harris bought the copyright.

Dec. 3. The last night of acting at the Opera House—the Company performed for the rest of the season at the Hay.—owing to the smallness of that theatre the free list was very properly suspended.

5. Mountaineers, with, never acted, School for Authors. Diaper = Munden : Frank (his servant) = Jones : Wormwood (a critic) = Farley : Cleveland (in love with Jane) = Brunton : Susan (servant to Diaper) = Mrs. Gibbs : Jane (niece to Diaper) = Miss Norton :—acted about 13 times—Diaper is a citizen, who neglects his business, and fancies he has a turn for poetry—he has written a Tragedy on the story of Guy Faux—he tells Cleveland that his play is to be acted on that evening—he is sanguine in his expectations of success, but for fear of the worst, he requests Cleveland to own the piece—Cleveland assents—and in return he hints a wish to marry Jane—Diaper says Cleveland has no genius—but that if he could give a striking proof of his genius, he would stand as good a chance as any body—the Tragedy is read to Wormwood—Wormwood believes it to be Cleveland's, and abuses it to Diaper exceedingly—Diaper's piece is acted and damned—Wormwood boasts that he has been very instrumental in damning it—Jane enters, and declares that Cleveland's Comedy, which came out at the other house on the same evening, had been completely successful—Diaper avows himself to be the author of the Tragedy—

**Wormwood** is confounded—**Diaper** gives **Jane** to **Cleveland**—this is a posthumous Comedy, in 3 short acts, by **Tobin**—**Diaper** is an excellent character, and the **School for Authors** deserved more success than it met with—**Tobin** had a happy knack of putting things well together, but not much originality—the main incidents of this piece are palpably borrowed from the **Patron**—see **Hay**. 1764.

7. **Africans**. **Farulho** = **Murray** : **Berissa** = **Miss Norton** :—see **Hay**. July 29 1808.

12. **Hamlet** = **Young** :—he acted **Hamlet** 3 times in the course of the season, and **Kemble** 4 times.

21. **Othello** = **Young** : **Iago** = **Cooke**.

22. **Town and Country**. **Reuben Glenroy** = **Young** : **Plastic** = **Jones** :—with **Arbitration**. **Jack Familiar** = **Lewis**.

23. **Venice Preserved**. **Jaffier** = **C. Kemble** : **Pierre** = **Cooke** : **Belvidera** = **Mrs. Beaumont**, from **Glasgow**, 1st app.

26. **Pope** acted **Pierre**, 1st time—**Harlequin** and **Mother Goose** was revived with 2 entire new scenes—the 1st representing the **Ruins of the late theatre** in **C. G.**, which changes to a new theatre.

29. **Jane Shore** = **Miss Norton** : **Alicia** = **Mrs. Beaumont**.

30. **Busy Body**. **Marplot** = **Lewis** : **Sir Francis** = **Munden** : **Sir George** = **Jones** : **Miranda** = **Mrs. H. Johnston**, 1st time : **Patch** = **Mrs. Gibbs**.

**Jan. 3**. **Beaux Stratagem**. **Archer** = **Lewis** : **Mrs. Sullen** = **Mrs. C. Kemble** : **Cherry** = **Mrs. Gibbs**.

4. **Iron Chest**. **Sir Edward Mortimer** = **Young** : **Wilford** = **C. Kemble** : **Adam Winterton** = **Fawcett** : **Samson** = **Liston** : **Orson** = **Emery** : **Helen** = **Mrs.**

H. Johnston: Blanch = Mrs. Gibbs: Barbara = Mrs. Liston.

6. Speed the Plough.

7. Poor Gentleman. Frederick = Lewis: Miss Lucretia Mac Tab = Mrs. Davenport.

9. Revenge. Zanga = Young, 1st time (there).

11. Macbeth = Young, 1st time.

13. Gamester. Beverley = Young, 1st time.

17. Provoked Husband. Lord Townly = Young: Lady Townly = Mrs. H. Johnston, 1st time—Mother Goose had now received an additional scene to represent the laying of the foundation stone of the new theatre—for a circumstantial account of the pompous ceremony, with which the first stone was laid on Dec. 30, see Oulton or Boaden.

Feb. 7. Gamester, with, never acted, Is he a Prince? Lindorf = Jones: Baron Crackenburg = Munden: Count Rosenblum = Liston: Blufberg = Fawcett: Moritz = Farley: Caroline = Miss Norton: Miss Crackenburg = Mrs. Davenport:—acted about 14 times, but not printed—Oulton says—“ this F. “ was translated from the French by Guffulhe—the “ scene lies in Franconia—a young lady who is look- “ ing at the portrait of the Prince of Anhalt, and at “ the same time admiring the picture of her lover, “ is suddenly interrupted by her mother, to whom, “ in her confusion, she delivers the latter portrait— “ her lover, a young officer, who comes under an “ assumed character to see his mistress, is mistaken “ for the Prince—the officer’s uncle discovers his ne- “ phew—at the conclusion the lovers are united— “ the title should certainly have been—‘ Is he *the* “ Prince?’—since the Prince of Anhalt is alluded to

“ —the translator, who is a young foreigner, gave the  
 “ profits arising from the piece to the Fund for de-  
 “ cayed Actors.”

13. King Lear—changed to Revenge.

27. King Lear—King Lear = Kemble : Edgar =  
 C. Kemble : Edmund = Brunton : Kent = Creswell :  
 Gloster = Murray : Oswald = Farley : Cordelia =  
 Miss Bristow :—The Publick are respectfully in-  
 formed that the Tragedy of King Lear, printed in  
 exact conformity with the performance, will be to be  
 had *at the theatre* this evening.

Garrick had revived King Lear with restorations  
 —his restorations however were only partial—Col-  
 man (with slight exceptions) had restored the first 4  
 acts to their original purity—but the barren specta-  
 tors, who usually constitute the majority of an audi-  
 ence, were not pleased at being deprived of the love  
 scenes, and Colman’s play has been laid on the shelf  
 from the time that he ceased to have any thing to do  
 with C. G.—the manager however, who should bring  
 it before the public once more, would do himself  
 great credit, what ever might be the result—Murphy  
 doubtless is not the only person, who has spoken of  
 it with contempt, without having read it—Garrick’s  
 alteration had kept possession of the stage with ap-  
 plause for 50 years—there could therefore be no good  
 reason for Kemble to revise King Lear, unless it  
 were with a view of going on with the good work  
 which Garrick had begun—nothing however could  
 be farther from his intention than this—his maxim  
 was—

“ *Tros Rutilusve fuat, nullo discrimine habebo.*”

Shakspeare or Tate it was all the same to him—he even advertised in the playbills King Lear, with many of Tate's additions, as Shakspeare's play—see C. G. May 23 1810.

Act 1. Kemble begins his play, not as Shakspeare, not as Garrick, not as Colman, but as Tate—and to Tate he adheres pretty closely—he restores however some few lines which Garrick had restored before—Oswald is directed to enter and make his exit singing Tol de rol, &c.—for this valuable stage direction we are not indebted to Tate, but Kemble.

Act 2. Kemble still proceeds with Tate—he even retains the mention of the masque, which Garrick had with much propriety omitted—he follows Garrick's example in omitting the last speech but one, which Tate had made Lear speak.

Act 3. Tho' all Tate's additions are bad, yet some of them are worse than others—after Lear and Kent are gone to the hovel, Tate made the Bastard enter—speak a soliloquy, and receive two love letters from two servants or pages—this most contemptible scene, which Garrick had rejected, is restored by Kemble.

“St. Withold footed thrice the wold”—this is properly restored instead of Swithin.

Act 4. Kemble begins with the last scene of Tate's 3d act, and has the good sense to omit the soliloquy, which Tate had given to Gloster—he follows Colman's example and omits Gloster's fall—Garrick had properly restored the most essential part of Oswald's dying speech—Kemble omits it.

Act 5. Kemble does not differ *materially* from Garrick and Colman—Tate, Garrick, and Colman had shamefully altered and mutilated the scene in

which Edgar and Edmund fight—here Kemble had a fair opportunity of doing himself credit—instead of which he has restored above 20 contemptible lines from Tate, which Garrick and Colman had rejected—in a word Kemble's alteration of *King Lear* is decidedly worse than Garrick's—it abundantly shows that Kemble was a critic among actors, but an actor among critics—see D. L. Oct. 28 1756, and C. G. Feb. 20 1768.

Dr. Johnson observes, “there is not perhaps any “play of Shakspeare, which could be represented on “a modern stage as originally written”—but, fortunately, his plays are very long, and after the removing of all the weak and exceptionable parts, there would generally remain sufficient materials for 5 acts—the real friends of Shakspeare are no advocates for his faults, they are only desirous of seeing his plays represented with no changes, but such as are necessary or expedient—they are only indignant, when such persons as Garrick and Kemble, who have given their sanctions to the interpolations of Tate and Cibber, are yet so inconsistent as to talk of their veneration for Shakspeare.

When Shakspeare met John Kemble in the Elysian fields, he said to him —“ I thank you heartily for your “performance of my *Coriolanus*, *Hamlet*, *Brutus*, “&c.—but did you never hear the good old proverb ? “—the *Cobler* should not go beyond his last—Why “would you tamper with the text of my plays ?— “why give many of my characters names which I “never dreamt of?—above all what could induce you “to restore such passages of Tate, as even Garrick “had rejected when he revised *King Lear*?—St.

“Lawrence never suffered more on his Gridiron, than  
“I have suffered from the Prompt-book.”

Dr. Warburton is generally considered as one of Shakspeare's worst Commentators, yet he has a note on the Fool's prophecy, or rather prophecies, (act 3 scene 2) for the sagacity and acuteness of which Dr. Johnson very properly commends him—the Fool concludes the 1st part of his prophecy with

“Then comes the time, who lives to see't,  
“That going shall be used with feet.”

the expression is not a very common one, but it occurs in a Greek Epigram—see Brodæus p. 408—

*Ἀνθρώπους ἀχρεὶ φέρωσι ποδες.*

March 9. Never acted, Independence, or the Trustee—Munden—C. Kemble—Emery—Brunton—Fawcett—Liston—Mrs. H. Johnston—Mrs. Davenport—Miss Bolton—this Comedy is attributed to Allingham—it was acted 4 times, and is not printed.

20. King Lear = Kemble :—changed to Revenge.

April 10. Hamlet = Kemble : Polonius = Blanchard.

13. Wheel of Fortune, and Review.

14. Merry Wives. Mrs. Ford = Mrs. Gibbs.

20. John Bull. Hon. Mr. Shuffleton = Lewis.

22. Stranger = Young : with Who wins ?

May 1. Cooke's bt. New way to Pay old Debts. Wellborn = Lewis : with The King and the Miller of Mansfield. John Cockle (the Miller) = Cooke : King = Murray : Richard = Brunton : Joe = Taylor : Margery = Mrs. Davenport.

2. Young's bt. Pizarro. Rolla = Young : Elvira = Mrs. Eyre, from Bath and Edinburgh, her 1st app. there.

5. By particular desire, Venice Preserved. Belvidera = Mrs. Siddons, being the last time she will ever act that character, and positively her last app. this season :—after which, Personation. Lord Henry = Brunton : Lady Julia = Mrs. C. Kemble : with (for that night only) Plot and Counterplot. Hernandez (by permission) = Mathews : Fabio = Fawcett : Pedrillo = Liston : Juana = Mrs. Gibbs :—Mrs. Siddons changed her mind as to Belvidera.

6. Henry 4th. Hotspur = Young : 1st Carrier = Liston : with Raising the Wind. Jeremy Diddler = Lewis.

9. For bt. of Mr. and Mrs. C Kemble. Wonder. Don Felix = C. Kemble : Gibby = Cooke, 1st time : Violante = Mrs. C. Kemble, 1st time : Flora = Mrs. Gibbs : with Personation, and Blind Boy.

10. For bt. of Jones. Lovers' Vows. Baron Wilkenhaim (for that night only) = Cooke : Frederick (for that night only) = Young : Count Cassel = Jones : Verdun = Simmons : Amelia = Mrs. H. Johnston :—with Blue Devils. Megrim = Fawcett : James = Liston : Annette = Mrs. Gibbs :—and Critic. Puff = Jones : Sir Fretful Plagiary = Blanchard, 1st time : Sneer = Murray : Dangle = Farley : Don Ferolo = Liston : Tilburina = Mrs. Liston.

11. Blanchard's bt. Exile. Governor of Siberia = Blanchard : with Portrait of Cervantes.

12. Emery's bt. Heir at Law. Daniel Dowlas = Blanchard : Zekiel = Emery : with Love Laughs at Locksmiths. Capt. Beldare = Brunton : Risk =

Fawcett: Vigil = Blanchard: Solomon Lob = Emery: Totterton = Simmons.

13. Merry Wives. Mrs. Ford = Mrs. C. Kemble.

15. Farley's bt. Dramatist. Vapid = Lewis:—with Pantodesichorea—an Entertainment of singing and dancing—the hard word seems to be another specimen of playhouse Greek.

16. Taylor's bt. School of Reform. Ferment = Lewis.

17. For bt. of Mr. and Mrs. Liston. Mountaineers. Octavian (for that night only) = Liston:—with Dr. Last's Examination. Dr. Last = Liston:—after which, Blue Devils, and Tom Thumb. Lord Grizzle = Liston: Queen = Mrs. Liston.

18. Miss Norton's bt. Laugh when you can. Gossamer = Lewis.

19. Castle Spectre. Osmond = Young: Father Philip = Waddy: Percy = Brunton: Hassan = Chapman: Motley = Blanchard: Reginald = Murray: Angela = Mrs. H. Johnston: Alice = Mrs. Davenport: Spectre = Mrs. St. Leger:—with Love a-la-Mode. Squire Groom = Lewis.

23. Busy Body. Marplot = Lewis.

24. Brandon's bt. Cure for the Heart-Ache. Old Rapid = Munden: Young Rapid = Lewis: Miss Vortex = Mrs. Gibbs, 1st time.

26. Poor Gentleman. Frederick = Young.

27. English Fleet, with Petruchio, by Lewis.

29. Lewis' bt. and last app. Ghost. Roger = Liston:—after which, Rule a Wife. Leon = Young, 1st time: Copper Captain = Lewis: Cacafofo = Waddy: Estifania = Mrs. H. Johnston, 1st time: Margarita = Mrs. St. Leger: Old Woman = Mr. Sim-

mons :—Lewis will attempt to take a last leave of the publick.

30. For bt. of Glassington, Prompter. Pizarro. Elvira = Mrs. Powell, from D. L. Company.

31. (Last night) Exile.

Mrs. Siddons acted Lady Macbeth 15 times—Isabella 1—Elvira 1—Lady Randolph 1—Euphrasia 1—Mrs. Haller 3—Zara 3—Mrs. Beverley 8—Queen Katharine 8—Belvidera 1.

Cooke acted Sir Pertinax 10 times—Shylock 5—Stukely 7—Kitely 3—Richard 6—Iago 5—Pierre 2—Sir Giles Overreach 1—Miller of Mansfield 1—Falstaff in Merry Wives and Henry 4th 2 each—Gibby 1—Baron Wildenhaim 1.

William Thomas Lewis came to C. G. in 1773–1774—for several years he played first rate characters in Tragedy, and not badly—he also played serious, as well as gay characters, in Comedy—when Lee Lewes left C. G. in 1783, Lewis gradually threw himself into a different line of acting, and at last played all the extravagant parts which Morton and Reynolds thought proper to write for him—in these characters he received great applause, but no judicious critic would place his performance of such parts on a level with his performance of Ranger, Mercutio, and the Copper Captain—Cooke in his Memoirs says (vol. 1 p. 142) “ I saw him in his best style, before he descended to be the genteel buffoon of modern Farce”—he adds—“ Lewis, for the last 30 years of his life, was the unrivalled favourite of the comic muse, in all that was frolic, gay, humorous, whimsical, eccentric, and at the same time elegant.”

Among Lewis' best parts may be reckoned—Belcour—Prince of Wales—Petruchio—Young Norval—Ranger—Sir Charles Racket—Millamour—Mercutio—Dick in Apprentice—Percy—Marplot—Copper Captain—Atall—Squire Groom—Lackland—Faddle—Vapid—Rover—Goldfinch—Tippy—Tom Shuffleton—Diddler.

Lewis was acting manager of C. G. about 21 years—Cooke said—"Billy Lewis was the model for "making every one do his duty by kindness and "good treatment."

*Lewis' characters.*

Capel Street Dublin 1770. Sir Harry Newburgh in False Delicacy.

1770-1771. Hastings—Belcour.

Crow Street Dublin 1771-1772. Young Belfield in Brothers.

C. G. 1773-1774. Belcour—Posthumus—\*Counsellor Witmore in Duellist—Aimwell—\*Beverley in Man of Business—Lothario—Florizel in W. T.—Prince of Wales in Henry 4th part 1st—Antonio in Don Sebastian—Valentine in L. for L.—\*in Prince of Agra—probably Aurenge-Zele—in South Briton—probably Mowbray—Petruchio—Lorenzo in S. F.—Carlos in Revenge—Campley in Funeral.

1774-1775. Young Bevil—Romeo—Lord Trinket—Sir George Airy—Claudio in Much ado—Edgar—Lord Guilford Dudley—Cassio—\*Faulkland—

Orlando—probably Hippolitus in Phædra — \*Phar-  
naces in Cleonice—\*Edward in Edward and Eleanora  
—Frankly in S. H.—Young Norval—Theodosius—  
Archer.

1775-1776. Don Felix—Marcus in Cato—Frankly  
in Refusal—Philotas in G. D.—Don John in Man's  
the Master—Bastard in King John—Publius in Ro-  
man Father—Sir Brilliant Fashion—\*Wyndham in  
Man of Reason—Careless in D. D.—Ranger—\*Sir  
Charles Racket in Three Weeks after Marriage—  
Beverley in All in the Wrong—Elidure in Eldred—  
Jupiter in Amphitryon.

Liverpool 1776. Oakly—Orestes—Pierre—George  
Hargrave in Runaway—Leon—Varanes—Kitely—  
Lord Falbridge in English Merchant—Arnold in Ed-  
ward the Black Prince.

C. G. 1776-1777. Capt. Plume—Hamlet—Cha-  
mont—Mirabell in Way of the World—Lord Townly  
—Aribert in Royal Convert—Teribazus in Zenobia  
—\*Arviragus in Caractacus—Osmyn in M. B.—\*Sir  
Thomas Overbury in ditto — \*Millamour in Know  
your own Mind—Orsino in Twelfth Night—Alwin  
in Countess of Salisbury—Tancred — Belville in  
School for Wives—Villars in Word to the Wise.

Liverpool 1777. Clermont in Heroine of the  
Cave.

C. G. 1777-1778. Mercutio—Dick in Apprentice  
—Benedick—Etan in Orphan of China—\*Percy in  
ditto—\*Alfred in ditto—Marplot—Hastings—Lord  
Foppington in C. H.—Clodio in Love makes a Man  
—Lord George Brilliant in Lady's last Stake —  
Achilles in Iphigenia—Biron in Isabella—Jaffier.

1778-1779. Trueman in Twin Rivals—Antipholis

of Syracuse — Athelwold in Elfrida — Earl of Warwick — \*Rivers in Fatal Falsehood.

Birmingham 1779. Tobine in Suicide — Hotspur — Touchstone.

C. G. 1779-1780. Leosthenes in Bondman — Duretete — Copper Captain — \*in Widow of Delphi — \*Doricourt — Atall in D. G. — Courtwell in Woman's a Riddle — Pedro in Pilgrim.

1780-1781. Philaster in ditto — Don Carlos in Mistake — \*in World as it goes — Fairfax in Charles 1st — Sir Courtly Nice — \*Egerton in Man of the World.

1781-1782. Lord Lovell in New Way to Pay Old Debts — \*Sir Harry Portland in Duplicity — \*Theodore in Count of Narbonne — \*Beauchamp in Which is the Man? — Volatil in Wife's Relief — Woodville in Chap. of Acc.

1782-1783. Sir Harry Flutter in Discovery — \*in Philodamus — probably Philippus — \*Younger Loveless in Capricious Lady — \*Charles Davenant in Mysterious Husband — \*Don Julio in Bold Stroke for a Husband — Miranda in Knight of Malta — Squire Groom.

1783-1784. Trappanti — \*Bellair in More Ways than one — Diocles in Prophetess.

1784-1785. Tom in C. L. — Col. Lambert in Hypocrite — Witwoud — \*Lackland in Fontainebleau — \*Count Almaviva in Follies of a Day — \*in Arab — probably Herodian — Sir Harry Wildair — \*Welford in Fashionable Levities — Fine Gentleman in Lethe.

1785-1786. Capt. Flash in Miss in her Teens — Faddle in Foundling — Novel in Plain Dealer — Tyrrel in Fashionable Lover.

1786-1787. Tattle—\*Capt. Crevelt in He would be a Soldier—\*Twineall in Such things are—Duke's Servant in High Life—Ramilie in Miser—\*Marquis in Midnight Hour.

1787-1788. Capt. Clerimont in T. H.—\*in All on a Summer's Day—Dupely in Maid of the Oaks —\*Capt. Daffodil in Ton.

1788-1789. \*Count Valentia in Child of Nature —\*Aircourt in Toy—Bellmour in O. B.—\*Young Hazlewood in Pharo Table—Lofty in Good-natured Man—\*Marmozet in School for Widows—\*Vapid in Dramatist.

1789-1790. \*In Force of Fashion—Glib in Peep behind the Curtain—\*Don Lewis in Female Adventure, altered from Gil Blas.

1790-1791. \*Count Conolly Villars in School for Arrogance—\*Rover in Wild Oats—\*in National Prejudice.

1791-1792. \*Nominal in Notoriety —\*Goldfinch in Road to Ruin.

1792-1793. \*Harry Herbert in Columbus — \*Sir Robert Ramble in Every one has his Fault —Capt. Brazen—\*Pavé in How to grow Rich—Lissardo.

1793-1794. \*Grigsby in World in a Village — \*Muscadel in Love's Frailties — Don John in Chances.

1794-1795. \*Gingham in Rage—\*Tippy in Town before You—\*Hilario in Mysteries of the Castle—\*Lord Arthur D'Aumerle in Life's Vagaries—Alexander the Great—Shatterbrain in Absent Man —\*Cheveril in Deserted Daughter.

1795-1796. \*Tanjore in Speculation—\*Tangent in Way to get Married.

1796-1797. \*Ap Hazard in Fortune's Fool—  
\*Young Rapid in Cure for the Heart-Ache—  
\*Bronzely in Wives as they were.

1797-1798. \*Rostrum in Secrets Worth Knowing—\*Sir George Versatile in He's much to blame—Charles Surface—\*in Eccentric Lover—probably Sir Francis Delroy.

1798-1799. \*Gossamer in Laugh when you can—\*Drooply in Votary of Wealth—\*George Fervid in Five Thousand a Year—\*Period in What is She?—Cromwell in Henry 8th.

1799-1800. \*Capt. Lavish in Management—  
\*Clarensforth in Wise Man of the East.

1800-1801. \*Sir Harry Torpid in Life—\*Frank Liberal in School for Prejudice—\*Frederick in Poor Gentleman—Wellborn in New Way to Pay Old Debts.

1801-1802. \*Tom Tick in Folly as it Flies.

1802-1803. \*Henry Sapling in Delays and Blunders—\*Tom Shuffleton in John Bull.

1803-1804. \*Diddler in Raising the Wind—\*in Love gives the Alarm—\*Harry Hairbrain in Will for the Deed.

1804-1805. \*Tourly in Blind Bargain—\*Ferment in School of Reform—\*Sir Larry Mac Muragh in Who wants a Guinea?

1805-1806. \*Young Doric in Delinquent—  
\*Peerless in Romantick Lover.

Dublin 1806. Young Wilding in the Lyar.

C. G. 1806-1807. \*Jack Familiar in Arbitration.

1807-1808. Brass in Confederacy—\*Modern in Begone dull Care—Lord Abberville in F. L.

1808-1809. No new character.

\* *Originally.*

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## HAY. 1809.

June 5. (First night) Rule a Wife. Leon = Young : Copper Captain = Jones, 1st time : Estifania = Mrs. Glover : Old Woman = Mr. Liston, 1st time :—with Plot and Counterplot. Fabio = Jones, 1st time.

6. Stranger = Young : Steinfort = Holland, 1st app. there : Peter = Liston : Tobias = Eyre, 1st app. there : Mrs. Haller = Mrs. Glover, 1st time :—with Raising the Wind. Diddler = Jones, 1st time.

7. Castle Spectre. Motley = Liston :—with Of Age To-morrow. Baron Willinhurst = Jones.

8. Honey Moon. Duke Aranza = Young : Rolando = Jones, 1st time : Jaquez = Liston : Juliana = Mrs. Gibbs :—with Tom Thumb. King Arthur = Mathews, 1st time.

9. Five Miles Off. Kalendar = Mathews, 1st time :—with Music Mad, and a Tale of Mystery.

12. Africans. Madiboo = Jones, 1st time.

13. Wild Oats. Rover = Jones, 1st time :—with Son in Law. Bowkitt = Jones.

14. Wonder. Lissardo = Jones, 1st time.

15. Battle of Hexham. Gregory Gubbins = Mathews :—with Mayor of Garratt (in one act). Major Sturgeon = Farley, 1st time : Jerry Sneak = Liston, 1st time : Mrs. Sneak = Mrs. Liston, 1st time.

17. Beaux Stratagem. Archer = Jones, 1st time : Scrub = Liston, 1st time : Mrs. Sullen = Mrs. Glover : Cherry = Mrs. Gibbs.

22. Love Laughs at Locksmiths. Capt. Beldare = Jones, 1st time.

23. Barnaby Rattle, revived. Barnaby Rattle = Mathews : Clodpole = Taylor : Jeremy = Liston : Mrs. Rattle = Mrs. Glover : Damaris = Mrs. Gibbs.

26. Iron Chest. Wilford = Jones, 1st time : Orson = Liston :—the new musical Farce intended for representation on this evening, is unavoidably postponed.

28. Mathews acted Peeping Tom.

30. Katharine and Petruchio, by Mrs. Gibbs and Young : Grumio = Mathews : Taylor = Liston.

July 1. Honey Moon, with, never acted, Killing no Murder. Buskin (an actor) = Mathews : Apollo Belvi (a dancing-master) = Liston : Sir Walter Wilton = Grove : Jack Wilton (his son—under the assumed name of Bradford) = Smith : Tap (an inn-keeper) = Wharton : Fanny (his sister) = Miss Kelly :

Mrs. Watchet = Mrs. Davenport : Miss Nancy (her niece) = Mrs. Mathews : —acted 35 times——Bradford and Buskin have been living at Tap's for some time—they have run up a long bill — Sir Walter tells Tap, that he will spend a week at his house, if he can have proper attendance—Tap is at a loss what to do, as he has few or no servants—Buskin undertakes to personate all the attendants that Sir Walter may want—he assumes the characters of the boot-cleaner — a waiter — a hair-dresser—and the cook—Tap has promised his sister to Apollo Belvi, whom he has never seen—Buskin wishes to prevent the match—when Belvi arrives, he tells him that Fanny has had a child—Belvi wants to be off from his agreement—Buskin advises him to kill himself, that is as they do on the stage, where Killing is no Murder—Belvi dresses himself in mourning, and announces his own death—at the conclusion, Buskin and Bradford marry Fanny and Nancy—this is a good F. by Hook—its success was greatly owing to Mathews and Liston.

Hook says in his preface—"On the evening previous to the performance of 'Killing no Murder,' "I was much surprised to hear that it could not be produced, because Mr. Larpent, the reader of plays " (as he is termed) had refused to grant his license " for it \* \* when I waited on him at his house, " he told me, with a chilling look, that the 2d act of " my farce was the most 'indecent and shameful " attack on a very religious and harmless set of " people (he meant the Methodists) and that my " piece altogether was an infamous persecution of " the sectaries"—out came the murder—the charac-

“ter of a methodist preacher, written for Liston’s  
“incomparable talents, with the hope of turning  
“into ridicule the ignorance and impudence of the  
“self-elected pastors, who infest every part of the  
“kingdom, met with the reprehension of the licenser  
“—he asserted, in answer to a question I put to him,  
“that Government did not wish the Methodists to  
“be ridiculed \* \* he told me that I had intro-  
“duced a clergyman to ridicule him—I said, ‘not  
“a clergyman, a methodist preacher’—‘it is exactly  
“the same’ was his reply \* \* I was a little  
“startled at Mr. Larpent’s assertions, till I left his  
“house, when to my utter surprise I found, that he  
“is not only a rigid methodist himself, but, as I  
“am informed, has even built a little tabernacle of  
“his own—it was in vain I adduced Mother Cole in  
“the Minor, and half a dozen other parts—the  
“licenser shook his head ‘as if there was something  
“in it,’ and told me that Lord Dartmouth had the  
“piece, if he did not object, it might still be played,  
“but if his lordship concurred with him, not a line  
“should be performed—I took my leave, fully con-  
“vinced how proper a person Mr. Larpent was to  
“receive £400 per annum, besides perquisites,\* for  
“reading plays, the bare and simple performance of  
“which, by his creed, is the acme of sin and un-  
“righteousness—his even looking at them is conta-  
“mination—but £400 a year—a sop for Cerberus—

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\* Notwithstanding this enormous salary for doing next to nothing, a fee of Two Guineas is exacted for every play that is licensed.

“ what will it not make a man do ?—the piece was  
 “ returned in a day or two with the objectionable  
 “ parts, which I have published, marked for erasure  
 “ —I altered them and sent it back to the licenser,  
 “ with a speech inserted on purpose to ridicule him-  
 “ self, which, as it touched not on politics or religion,  
 “ he could not expunge, and I have had the gratifi-  
 “ cation of hearing the audience every night apply  
 “ it properly—and not only laugh at his expense, but  
 “ pointedly, by their applause, show their detestation  
 “ of his arbitrary and strained prerogative \* \*  
 “ if Mr. Larpent is allowed to suppress a Methodist’s  
 “ character, because he *is one himself*, no author  
 “ while he is in place, for a similar reason, will be  
 “ suffered to introduce on the stage the part of  
 “ a conceited consequential old man—Now in de-  
 “ fence of the part of Apollo Belvi, as originally  
 “ written, I consider it necessary to speak—it is a  
 “ notorious fact, that the methodists, not content  
 “ with following their own fashions in religion, en-  
 “ deavour hourly to overturn the established church  
 “ by all means open and covert \* \* the more  
 “ illiterate the preacher, the more infatuated the  
 “ flock ; and there is less danger in the specious in-  
 “ sinuations of a refined mind, than the open and  
 “ violent expressions of inspired tailors and illumi-  
 “ nated cobblers—it was to ridicule such monstrous  
 “ incongruities, that, without any claim to originality,  
 “ I sketched the part of Belvi, in the following farce  
 “ —I conceived by blending the most flippant and  
 “ ridiculous of all callings, except a man milliner’s  
 “ (I mean a dancing master’s) with the grave and  
 “ important character of a preacher, I should, with-

“ out touching indelicately on the subject, have  
 “ raised a laugh against the absurd union of spiritual  
 “ and secular avocations, which so decidedly marks  
 “ the character of the methodist \* \* To prove  
 “ how fit Mr. Larpent is for his office, it may not  
 “ be amiss to state, that, at that sty of mud and  
 “ corruption, Rowland Hill’s Chapel, the congrega-  
 “ tion were congratulated from the pulpit on the  
 “ destruction of C. G. theatre—and the annihilation  
 “ of a score of firemen was noticed as a singular  
 “ proof of the wisdom of Providence in these words  
 “ —‘ Great news, my brethren, great news, a great  
 “ triumph has taken place over the devil and the  
 “ stage players—a fire in one of their houses—oh  
 “ may there be one consumed every year!—it is my  
 “ fervent prayer.’”

In an advertisement Hook adds, that he was eventually much indebted to Mr. Larpent and Lord Dartmouth, who, by their refusal of the license created an interest for his Farce, and were as good as a dozen newspaper paragraphs to him.

To the end of the piece he has annexed the scene which was suppressed.

*Apollo Belvi.* I ordained myself and preached in a field, but I could’nt get a living by it—

*Buskin.* You a preacher!—

*A. B.* Yes and a teacher—now—I’ll tell you how it was—over against my master’s office—right opposite—lived an old dissenting gentleman—by trade a tailor, and by calling a minister—dear man he used to discourse delightfully to be sure—and he—he Mr. Buskin—had a daughter—so to get favor

in her eyes, I turned to and fell a preaching like any thing myself.

*Buskin.* What a queer gig you must have looked in a pulpit—

*A. B.* A tub—as I hope to be saved it was no better \* \* so I preached and preached—la, how I did preach! till at last I preached myself plump into the heart of my young saint, &c.

The rest of the scene does not differ materially from that which is acted—Apollo Belvi now says—  
 “at last we got into a sad scrape, for having advertised the farce of the ‘Devil to Pay,’ old Justice Carpat, who between you and I was a bit of a shoemaker—hearing as how it contained some personal reflections on the coblering profession—stopped the performance and threatened to send us all to the stocks”——this was the cut on Mr. Larpent.

Tho’ the Act of Parliament, by which arbitrary power has been given to the Lord Chamberlain and his Deputy, has not received any amendment, yet it is some consolation to find, that the exercise of this power has been considerably checked by the spirit of the times—Mr. Larpent did not venture to refuse his License, without giving his reason for so doing—this was not the case when the act was first passed—Macklin by his strong remonstrance no doubt did good—and if every person, who may be aggrieved by the Licenser, would, like Hook, bring the circumstances of the case before the public, it might possibly bring that petty tyrant to reason.

July 4. Soldier’s Daughter, Governor Heartall =

Mathews, 1st time : Frank Heartall = Jones, 1st time : Timothy Quaint = Liston, 1st time : Widow Cheerly = Mrs. Glover, 1st time.

5. Matrimony. Delaval = Jones, 1st time.

7. Three Weeks after Marriage. Sir Charles Racket = Jones, 1st time : Drugget = Mathews, 1st time : Lady Racket = Mrs. Glover, 1st time : Dimity = Mrs. Gibbs, 1st time.

8. Spoil'd Child. Little Pickle = Miss Kelly.

10. Never acted, Foundling of the Forest. Count de Valmont = Young : Florian (the Foundling— in love with Geraldine) = Jones : L'Eclair (his servant—in love with Rosabelle) = Liston : Baron Longueville (kinsman to Valmont) = Eyre : Bertrand (his servant) = Farley : Gaspard (steward to Valmont) = Grove : Sanguine and Lenoir (bravoes in the pay of Longueville) = Smith and Noble : Unknown Female (really Eugenia) = Mrs. Glover : Geraldine (niece to Valmont—in love with Florian) = Mrs. Gibbs : Rosabelle (her woman—in love with L'Eclair) = Mrs. Liston : Monica (an old peasant) = Mrs. Davenport :—acted 25 times—the scene lies in Alsace—the Count de Valmont in early life had married Eugenia—she and her infant were supposed to have perished, when the Count's castle in Languedoc was reduced to ashes—Longueville had employed Bertrand to murder them—they had escaped by accident—Eugenia has reason to believe that Valmont is dead—at the opening of the play, Valmont had lived for near 20 years in a state of fixed melancholy—Florian is a young man, whom the Count had brought up, and whom he had found in a Forest, when he was a child—Longueville wishes to marry Geraldine, as being heiress to the

Count—the Count had refused his consent, as he means Geraldine to marry Florian—Longueville orders Bertrand to assist in killing Florian—he demurs—but he is so completely in the power of Longueville, that he dares not refuse—Florian escapes the ambush which was laid for him in a wood, and gets safe to Monica's cottage—Bertrand and the Bravoes follow him—just as they are on the point of stabbing him, Eugenia enters—Bertrand believes her to be Eugenia's Ghost—he is so affected at the sight of her that he commands the Bravoes to desist—Florian relates to Valmont the particulars of his escape—Bertrand concludes from what he hears that Eugenia is alive—he had repented of his villany—he now offers Eugenia to protect her from Longueville—Longueville and the Bravoes enter Monica's cottage—while they are seizing on Bertrand, Eugenia makes her escape—she comes to the castle, and implores Geraldine's protection—Longueville pretends that she is the wife of a friend, and that she is mad—in the last act, he makes another attempt on Eugenia's life—she is saved by Bertrand—Longueville's villany is discovered—the Count and Eugenia are restored to happiness—Florian proves to be their son—this is an interesting play, in 3 acts, by Dimond—it would have been a very good piece, if it had not been degraded from a place in the legitimate drama by the introduction of 6 or 7 songs, without any good reason—Oulton insists that Longueville is a villain without any motive for being so—this objection is without foundation—Longueville's first attempt on Eugenia was made at a time when Valmont was falsely reported to have been killed—and when Longueville

would have been heir to Valmont's estates, if he and his child had been dead—his hatred to Florian has been accounted for—his second attempt on Eugenia's life is made to skreen himself from detection.

29. Jones acted Sylvester Daggerwood, 1st time.

Aug. 1. Soldier's Daughter, with, never acted, Vintagers. Duval (a foolish suitor to Nannette) = Liston : Henry (in love with Nannette) = Jones : Acorn (an old English sailor) = Farley : Don Sebastian (in love with Adelaide) = Holland : Duke of Guienne (in love with Adelaide) = Eyre : Baptiste (father to Nannette) = Grove : Jaques = Taylor : Nannette (in love with Henry) = Mrs. Liston : Julia (daughter to Acorn) = Mrs. St. Leger : Adelaide (in love with Count Montvalle) = Mrs. Eyre : Madalaine (her woman) = Mrs. Gibbs :—acted about 6 times—20 years before this piece begins, Julia had been privately married to the Count de Roan, at that time a prisoner of war in England—Henry is their son—the Count had returned to France—and Julia had never seen, nor heard from him afterwards—Julia and her father had settled at Bourdeaux, where the scene lies—Don Sebastian takes shelter from a storm in the cottage of Acorn—he gives Henry a ring and a purse of gold—Jaques on seeing the ring, knows it to have belonged to Count Montvalle, who is supposed to have been murdered—not only Henry is condemned for the murder, but Acorn also—against whom there is not even the shadow of a proof—as they are going to execution, Julia sees the Duke—she knows him to be her husband—Don Sebastian proves to be Count Montvalle—he had been stabbed by the Duke, but had recovered from his wound—

the Duke determines to spend the remainder of his days in penitence and solitude—he resigns his domains to Henry and Julia——this is an indifferent musical Romance — it was written by Eyre the actor.

9. Is he a Prince ? Baron Crackenburg = Mathews.

10. Hunter of the Alps. Felix = Jones, 1st time : —with Tekeli, in 2 acts. Tekeli = Holland, 1st time : Wolf = Farley, 1st time : Isidore = Liston : Christine = Miss Kelly.

12. Not acted 10 years, High Life below Stairs. Lovel = Farley : Duke's Servant = Liston : Sir Harry's Servant = Jones : Kitty = Mrs. Gibbs : — with a Mock Minuet, by Liston and Mrs. Gibbs.

16. Farley's bt. Merchant of Venice. Shylock = Young, 1st time : Launcelot = Liston, 1st time : Portia = Mrs. Glover.

17. Taylor's bt. Mountaineers, with Waterman, and Imitations.

19. Cure for the Heart-Ache. Old Rapid = Mathews : Young Rapid = Jones, 1st time : Frank Oatland = Liston.

21. For bt. of Mathews. Rivals. Sir Anthony Absolute = Mathews : Capt. Absolute = Jones : Faulkland = Young : Acres = Liston : Lydia Languish = Mrs. Gibbs : Lucy = Miss Kelly : Julia = Mrs. Glover : Mrs. Malaprop = Mrs. Davenport : — with Dr. Last's Examination, by Liston—and Killing no Murder.

23. For bt. of Mr. and Mrs. Liston. Young Quaker. Young Sadboy = Jones : Shadrach = We-

witzer : (for that night only, by permission of the Proprietor of the English Opera) Clod = Liston, 1st time : Pink = Mrs. Liston, 1st time.

25. Mrs. Glover's bt. Pizarro. Elvira = Mrs. Glover, 1st time.

28. Young's bt. Point of Honour. Durimel = Young : St. Franc = Eyre : Valcour = Farley : Steinfort = Mathews : Mrs. Malfort = Mrs. St. Leger : Bertha = Mrs. Gibbs.

30. For bt. of Jones. Not acted 9 years, School for Scandal. Sir Peter Teazle = Mathews : Charles = Jones : Lady Teazle = Mrs. Glover.

Sep. 1. Not acted 7 years, Midnight Hour. General = Mathews : Marquis = Jones : Sebastian = Farley : Nicholas = Liston : Flora = Mrs. Gibbs.

4. George Barnwell = Young, 1st time : Millwood = Mrs. St. Leger : Lucy = Mrs. Gibbs.

6. Hamlet = Young : Ghost = Eyre : Polonius = Mathews.

7. Never acted there, Day after the Wedding. Col. Freelove = Jones : Lady Elizabeth Freelove = Mrs. Gibbs.

8. For bt. of Mrs. Gibbs. Not acted 6 years, Voice of Nature. Rinaldo = Young : Lilla = Mrs. Gibbs.

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## BATH 1808-1809.

The theatre opened with Young in Zanga.

Oct. 15. (Probably) Hamlet = Young.

22. Iron Chest. Sir Edward Mortimer = Young.

29. (Probably) Young acted Ranger, and Count Romaldi for his bt.

Nov. 15. She Stoops to Conquer. Hardcastle = Blisset : Mrs. Hardcastle = Mrs. Grove.

22 and 24. Cooke acted the Man of the World, and Macbeth.

26. Cooke acted Shylock, and Sir Archy.

29. Richard 3d = Cooke : Richmond = Egerton.

Dec. 1. King Lear = Cooke : Edgar = Egerton.

3 and 6. Cooke acted Sir Giles Overreach, and the Man of the World.

8. Fashionable Lover. Colin Macleod = Cooke : Mortimer = Egerton : Dr. Druid = Lovegrove : Augusta Aubrey = Miss Jameson : — with Inkle and Yarico. Sir Christopher Curry = Cooke : — he played both the parts very well—particularly Colin—he was excellent, when he disclaimed Mrs. Macintosh, and when he was called Rascal.

10. Every Man in his Humour. Kitley = Cooke : Bobadill = Bengough : Brainworm = Lovegrove : Master Stephen = Mallinson : — with Blind Boy, by Miss Jameson : — Cooke played Kitley very finely.

27. Tamerlane = Bengough : Bajazet = Egerton : Moneses = Abbott : Arpasia = Miss Marriott.

Jan. —. Mrs. Dickons acted 7 nights.

Feb. 2. School for Authors. Diaper = Lovegrove.

—— Madame Catalani performed in 4 Italian Operas.

March 2. For bt. of Mrs. Grove, and Abbott. Road to Ruin. Harry Dornton = Abbott : Dornton = Lovegrove : Goldfinch = Mallinson : Widow Warren = Mrs. Grove :—with Too many Cooks. Bustleton = Lovegrove : Katty O'Bother = Mrs. Grove.

4. Miss Marriott's bt. Provoked Husband—she had advertised Measure for Measure in her 1st bills, but as that play had been objected to as not sufficiently decent, she thought it advisable to change it—the Epilogue to the Amorous Bigot says—

“ Methinks I hear some Ladies nicely wise,

“ I do not mean the virtuous, but precise.”

16. Reports having been circulated, that the Manager has received Incendiary Letters tending to endanger the safety of the theatre, he thinks it his duty to assure the public that such reports are entirely destitute of foundation ; and have evidently been spread with the mischievous intention of exciting unnecessary alarm, and injuring the benefits of the Performers—it is hoped however, that this public refutation of such reports will satisfy the public of their fallacy, and prevent the ill consequences which might otherwise arise from them.

W. W. Dimond.

18. For bt. of Charlton, acting manager. Not acted 20 years, Alexander the Great. Alexander = Egerton : Clytus = Bengough : Lysimachus = Abbott : Roxana = Miss Marriott : Statira = Miss Jameson :

—a Monody on the death of Sir John Moore, written by M. G. Lewis, Esq. to be recited by Miss Marriott :—with *Is he a Prince?* Lindorf = Abbott : Blufberg = Lovegrove : Miss Crackenburg = Mrs. Grove.

21. Miss Fisher's last bt. *Hero of the North*, with Edgar and Emmeline. Miss Fisher acted Gunilda and Emmeline.

23. Mallinson's bt. *Days of Yore*. Alfred = Bengough : Voltimar = Egerton : Adela = Miss Marriott : —with *Sword of Peace*. Lieut. Dormer = Egerton : Jefferys = Mallinson : Mrs. Tartar = Mrs. Grove : Eliza = Miss Fisher :—and *Fortune's Frolic*. Robin Roughhead = Mallinson.

April 4. Lovegrove acted *Justice Woodcock*.

11. *Country Girl* = Mrs. Jordan, her 1st app. there.

13 and 15. Mrs. Jordan acted *Lady Teazle*, and *Letitia Hardy*.

18 and 20. Mrs. Jordan acted *Violante*, and *Widow Cheerly*.

22. *Inconstant*. Young Mirabel = Egerton : Bissarre = Mrs. Jordan.

25. *Man and Wife*. Charles Austencourt = Abbott : Helen = Mrs. Jordan : Lady Worrett = Mrs. Grove :—with *Sultan*. Roxalana = Mrs. Jordan.

27. *Much ado*. Benedick = Egerton : Dogberry = Lovegrove : Beatrice = Mrs. Jordan :—with *Three Weeks after Marriage*. Drugget = Lovegrove : Lady Racket = Mrs. Jordan.

29. *All in the Wrong*, and *Matrimony*. Mrs. Jordan acted *Belinda* and *Clara*.

May 2. Mrs. Jordan's bt. *Way to keep him*. Lovemore = Egerton : Sir Bashful Constant = Love-

grove : Widow Bellmour = Mrs. Jordan : Mrs. Love-  
more = Miss Marriott :—with Devil to Pay. Jobson  
= Lovegrove : Nell = Mrs. Jordan.

June 1. Rivals, and Turnpike Gate—Munden  
acted Sir Anthony Absolute, and Crack.

3. Road to Ruin, and Rival Soldiers—Munden  
acted Dornton, and Nipperkin.

6. Poor Gentleman. Sir Robert Bramble = Mun-  
den : Frederick = Egerton : Ollapod = Mallinson :  
Humphry = Cunningham : (very good) Miss Lucre-  
tia Mac Tab = Mrs. Grove :—with School for Authors.  
Diaper = Munden.

8. Munden acted Sir F. Gripe, and Deaf Lover.

10. Birthday. Capt. Bertram = Munden : Jack  
Junk = Mallinson : Emma = Miss Jameson :—with  
Farmer. Jemmy Jumps = Munden.

13. Munden acted Old Rapid, and Darby.

16. Munden's bt. Birthday—with Turnpike Gate  
—and Two Strings to your Bow. Lazarillo = Mun-  
den :—Munden excelled chiefly in Dornton—Sir  
Robert Bramble—Sir Francis Gripe—and Capt.  
Bertram—the last part met with unusual applause.

July 8. Theatrical Fund. Exile. Count Ulrick  
= Bengough : Governor of Siberia = Lovegrove :  
Daran = Egerton : Servitz = Mallinson : Alexina =  
Miss Jameson.

29. Much ado. Benedick = C. Kemble : Beatrice  
= Mrs. C. Kemble :—with Of Age To-morrow.  
Maria = Mrs. C. Kemble.

**D. L. COMPANY AT LYCEUM 1809-1810.**

The Lyceum theatre was opened under the special license of the Lord Chamberlain, granted to the joint application of all parties principally interested.

Sep. 25. Duenna. Lay Brother = Oxberry, his 1st app. in this Company :—with Mayor of Garratt.

27. Oxberry acted Robin Roughhead.

28. She Stoops to Conquer—29. John Bull.

Oct. 2. Jealous Wife—Raymond announced as Stage Manager.

3. Downton acted Dr. Pangloss, 1st time.

7. Wrench, from Bath and York, made his 1st app. in Belcour, and Tristram Fickle.

12. Mathews acted Daniel Dowlas.

14. Soldier's Daughter. Frank Heartall = Wrench : Timothy Quaint = Edward Knight, from York, 1st app. : Widow Cheerly = Mrs. Edwin, from Dublin, 1st app. :—with Fortune's Frolic. Robin Roughhead = Knight.

16. Stranger = Raymond : — with Three and Deuce. 3 Singles by De Camp.

19. Mrs. Edwin acted Violante.

20. Grieving is a Folly, with Prize. Lenitive = Wrench : Label = Knight : Caroline = Miss Kelly.

21. Will. Howard = Wrench : Albina Mandeville = Mrs. Edwin :—with Three Weeks after Marriage. Lady Racket = Mrs. Edwin.

23. *Beaux Stratagem*. Archer = Wrench : Scrub = Dowton : Mrs. Sullen = Miss Duncan.

25. Never acted, *Britain's Jubilee*—Mathews—Dowton—Miss Kelly——this Musical Entertainment is attributed to Arnold—it was written to celebrate the entrance of the King on the 50th year of his reign. (*Oulton*.)

26. Wrench acted *Marplot*.

27. Poor Gentleman. Frederick = Wrench : Ol-lapod = Mathews.

28. Jew. Sheva = Dowton : Jabal = Mathews.

30. *Wheel of Fortune*. Penruddock = Raymond.

Nov. 1. *Rivals*. Capt. Absolute = Wrench.

2. *Dramatist*. Vapid = Melvin from York, 1st app. there : Lord Scratch = Penson : —with No Song no Supper. Robin = Melvin.

4. Ranger = Melvin : Clarinda = Miss Duncan.

6. *Benedick* = Wrench : Beatrice = Mrs. Edwin.

8. Charles Surface = Melvin : Lady Teazle = Mrs. Edwin.

9. Melvin acted *George Barnwell* and *Leuitive*.

11. *Midnight Hour*. Nicholas = Mathews : Flora = Mrs. Edwin.

13. *Man and Wife*. Charles Austencourt = Wrench : Helen Worrett = Mrs. Edwin.

14. *Matrimony*. Delaval = Wrench : Clara = Mrs. Edwin.

15. *Belle's Stratagem*. Doricourt = Melvin.

20. *Man and Wife*, with, never acted, *Not at Home*. Spectre = Mathews : Lovell = Melvin : Fitzalban (in love with Emily) = De Camp : Lord Sedley = Holland : Cuffee (a black—servant to

Lovell) = Oxberry : Mrs. Lovell = Mrs. Orger : Emily Melvil (in love with Fitzalban) = Mrs. Mathews :—acted about 10 times—Lovell is jealous of his wife—not that he has any reason to doubt her honour, but because he is fearful that the artifices which he had formerly practised against other women, should now be practised against his wife—Lovell is Not at Home to any of his friends, except Spectre, who is so ugly that he is not afraid of him—Spectre's ugliness is however rather artificial than natural—Oulton says, that Mathews wore a false tooth in front, and, by tying a string across his nose to flatten it, rendered himself most ludicrously ugly—Spectre has a design on Mrs. Lovell—she makes her husband privy to it—he is cured of his jealousy—there is an insipid underplot—Lord Sedley attempts to carry off Emily—she is rescued by Fitzalban—Lovell is a good character—that of Spectre extends not only to the utmost verge of broad Farce (as Dallas acknowledges in his preface) but beyond it—in the hands of such an actor as Mathews it might please in representation—the underplot seems to have been omitted on the 12th of Dec.

23. Bold Stroke for a Wife. Feignwell = Melvin.

25. Cabinet. Peter = Melvin : Floretta = Miss Kelly.

28. Young Mirabel = Melvin : Bizarre = Mrs. Edwin.

Dec. 1. Honey Moon. Duke Aranza = Melvin.

5. Merry Wives. Falstaff = R. Palmer : Sir Hugh = Dowton : Dr. Caius = Wewitzer.

7. Castle Spectre. Angela = Mrs. Edwin :—with Of Age To-morrow. Maria = Miss Kelly, 1st time.

12. Not at Home, reduced to one act.

19. Never acted, Sudden Arrivals, or Too Busy by Half. Transient = Dowton : George Transient = Mathews : Torringham = Raymond : Alford = Wroughton : Hnr y Torringham = Wrench : Lord John Bauble = R. Palmer : Ballimoony = Johnstone : Countess de Rosalba = Mrs. Edwin : Amelia = Miss Ray :—acted 7 times — this C. is attributed to Cobb, and is not printed—it was a poor thing on the whole—but George Transient was a good character—there was a strange number of short unimportant scenes.

Jan. 4. Mathews acted Touchstone, 1st time.

6. Child of Nature. Amanthis = Mrs. Edwin.

8. Adelgitha. Guiscard = Eyre : Lothair = De Camp.

9. Love in a Village. Justice Woodcock = Dowton : Madge = Miss Kelly, 1st time.

12. Confederacy. Brass = Melvin, 1st time : Dick = R. Palmer : Moneytrap = Dowton, 1st time : Gripe = Mathews, 1st time : Clarissa = Miss Duncan, 1st time : Flippanta = Mrs. Orger, 1st time : Corinna = Mrs. Edwin, 1st time : Mrs. Amlet = Mrs. Sparks.

13. Beggars' Opera. Lucy = Miss Kelly, 1st time.

16. Mountaineers—20. Ways and Means.

23. Not acted 10 years, (acted April 16 1804) Hypocrite. Dr. Cantwell = Dowton : Darnley = Holland : Col. Lambert = Wrench : Maw-worm = Mathews : Seyward = De Camp : Charlotte = Mrs. Edwin : Lady Lambert = Mrs. Orger : Old Lady Lambert = Mrs. Sparks.

Feb. 1. Up all Night. Admiral Blunt = Dowton : Juliana = Mrs. Mountain :—with Who's the Dupe?

Doiley = Dowton : Gradus = Mathews, 1st time :  
 —Up all Night, or the Smugglers' Cave, is a tolerable Opera, attributed to Arnold—it came out at the Lyceum in the Summer, when the cast was—  
 Admiral Blunt = Dowton : Harry Blunt = Miller :  
 Heartwell = Marshall : Young Heartwell = Philipps :  
 Meddle = Horn : Peter = Smith : Juliana = Mrs. Mountain : Flora = Mrs. Bishop : Madge = Mrs. Orger :—songs only printed.

2. Ella Rosenberg. Storm = Wrench : Ella = Mrs. Edwin.

3. First time—Riches, or the Wife and Brother, founded on Massinger's City Madam. Luke = Raymond : Sir John Traffic = Powell : Sir Maurice Lacey = Holland : Edward Lacey = Wrench : Heartwell = De Camp : Holdfast = Penson : Lady Traffic = Mrs. Edwin : Maria = Miss Ray : Eliza = Mrs. Orger : Furbish = Mrs. Scott :—acted 14 times—  
 Sir James Bland Burges in his preface says—that the City Madam was a strange mixture of exalted sentiment and gross obscenity—that its characters were ill supported—that to adapt such a Comedy for a modern audience was impossible—and that the only way was to write a new play, in which might be incorporated those passages of the City Madam, which were considered as deserving of preservation—  
 —all this is calculated to mislead the reader—  
 above half of Riches is copied from the City Madam—  
 —all the characters are sufficiently well supported by Massinger, and that of Luke is a masterpiece—one scene only is exceptionable on the score of indecency—that might have been omitted or softened,

and the whole play might have been fitted for representation by a process much less violent—see *City Madam* D. L. April 29 1783—Burgess has with propriety omitted the pretended Indians—in most other points his alteration is very inferior to the original play—his additional scenes are merely tolerated for the sake of the old ones—he has from mere caprice turned *Lady Traffic* into the mother in law, instead of the mother, of Maria and Eliza—he has made many unnecessary changes in the dialogue, and has with peculiar absurdity introduced two modern expressions—Massinger in the 1st scene makes one of the apprentices speak of *Mistress Anne* and *Mistress Mary*—but Burgess calls them *Miss Maria* and *Miss Eliza*—the appellation of *Miss* was not applied to a young woman till about 1728—it was formerly given to a girl, who was not considered as old enough to rank as a woman—(see *Don Quixote* part 3d D. L. 1696)—or else it meant a kept *Mistress*—thus in the Prologue to *Wit without Money*, revived in 1707—

“ How *Miss* endeavours to undo her Cully,

“ And then’s both stript and ruin’d by her Bully.”

In *Tom Essence*, Mrs. Essence says—“it were better to be a *Miss* to such a one, than to be coupled as I am”——In the *Town Fop*, Sir Timothy says—“fie, fie, a wench—no, a *Miss*, that’s the word.”

The Epilogue to *Massaniello* was spoken by *Miss Champion*, who was at that time quite a girl—she tells the audience that she had just been addressed by a gay town spark—

“ *Madam*, says he, and straight I found by this,  
 “ He thought ’twould anger me to call me *Miss*.”

Sir Maurice in the last scene says—

“ Whose cause you *advocated* with your brother.”

—advocate as a verb is not to be found in Johnson’s Dictionary, nor even in Walker’s printed in 1810—this new word was not wanted, it being in all cases as easy to say with propriety “the cause for which” “I am an advocate,” as to say with impropriety “the cause which I advocate.”

Modesty and good sense would suggest to any person, who sits down to reform an old play, the propriety of retaining as much of the original as circumstances will warrant, but self conceit has induced many persons to suppose, that they could improve our old plays by leaving out large portions of them, and supplying the deficiency from their own invention—Simon in the *Mayor of Quinborough* (who doubtless speaks the author’s own sentiments) observes—“A plague on your new additions—they spoil all the plays that ever they come in”—neither Sir J. B. Burges, nor the last Editor of Massinger, seems to have had any notion, that the *City Madam* had been revived in 1783.

Cooke had at one time so far prevailed on Harris to revive the *City Madam* in its original state, that the parts were written out—but the manager changed his mind, and the play was never rehearsed—Cooke would have eclipsed all performers in *Luke*—Mrs. Mattocks was to have been the *City Madam*.

Feb. 15. Critic. Puff = Melvin, 1st time.

21. Which is the Man? Beauchamp = Wrench : Lady Bell Bloomer = Miss Duncan.

24. Review. Caleb Quotem = Mathews : John Lump = Oxberry : Phœbe = Miss Kelly.

26. Riches, with never acted, Hit or Miss. Dick Cypher = Mathews : Janus Jumble = De Camp : O'Rourke O'Daisy = Johnstone : Jerry Blossom = Knight : Adam Stirling = Penley : Clara (his daughter) = Miss Kelly : Mrs. Augusta Carolina Honey-mouth = Mrs. Sparks : Dolly O'Daisy = Mrs. Bland : —acted at least 33 times—Jumble and Clara are mutually in love—Stirling wants his daughter to marry Cypher—Dick Cypher is by profession an attorney, but by occupation a coachman—a member of the neck or nothing club—he is so dressed that he is mistaken for a servant—when he finds that Clara is engaged to Jumble, he resigns his pretensions to her, and the piece concludes with the union of Jumble and Clara—this musical F. was written by Pocock—it has not much to recommend it in perusal, but with Mathews in Dick Cypher it was very laughable—the Dramatic Censor for 1811 observes, that this Farce became very attractive owing to the lively and striking personification of one of the *Four-in-hand Club* by Mathews—he severely censures the young men of distinction for driving stage coaches, talking slang, &c.—and then adds the following story—“ A Spanish Nobleman was consigned to “ Purgatory, where he met with his own coachman, “ who, on seeing his master, exclaimed, ‘ what can “ have brought you to this place ? ’—‘ I was hurried “ hither,’ replied the nobleman, ‘ for having indulged “ my worthless son, Don Brusco, at the expense of

“all my dutiful children — but what could have brought you here, Thomaso?” — “don’t ask me,” said the coachman with some agitation — “I insist upon knowing” — “why then,” muttered Thomaso, “‘I was sent hither for getting that same Don Brusco’ — ‘By our Lady,’ said the nobleman, ‘I can now account *very naturally*, for his always preferring the love of the stable, to the love of his studies at Salamanca.’”

March 1. Trip to Scarborough. Loveless = Wrench : Berinthia = Miss Duncan : Miss Hoyden = Mrs. Edwin.

13. Never acted, Maniac, or Swiss Banditti. Henry Cleveland = Philipps : Montalbert = Holland : Rupert = Wroughton : Augustine = Raymond : Gosford = R. Palmer : Samson = Smith : Hubert = Dowton : Dory = Mathews : Lauretta (the Maniac) Mrs. Mountain : Claribel = Mrs. Bishop : Jennet = Mrs. Bland : — acted 26 times — songs only printed — this Serio-comic Opera, in 3 acts, is attributed to Arnold — it has little plot — and the dialogue is very insipid — the Swiss Banditti have little to do with the piece, and seem introduced only to sing Choruses.

April 2. Several complaints having been made to the Proprietors of the difficulty of obtaining seats without feeing the box-keepers — the frequenters of this theatre are respectfully requested to observe, that orders have been given for immediately removing the inconvenience complained of — by fixing a pane of glass in every box door ; and that any Box-keeper falsely asserting that places *are taken*, or convicted of receiving money for the disposal of places

not previously engaged, will be immediately discharged from the service of the theatre.

24. Confederacy. Dick = Jones from C. G.

May 2. Dowton's bt. Hypocrite, 7th time :— with an Interlude called Croaking, taken from the Good-natured Man. Croaker = Dowton :— with Honest Thieves. Teague = Johnstone : Obediah = Dowton : Abel = Mathews.

3. Miss Duncan's bt. Know your own Mind. Millamour = Wrench : Lady Bell = Miss Duncan :— with Citizen. Old Philpot = Mathews : Maria = Miss Duncan.

9. Mrs. Edwin's bt. Hypocrite, and Ella Rosenberg.

14. For bt. of Mathews. Clandestine Marriage. Lord Ogleby = Mathews, 1st time : Sterling = Dowton : Lovewell = Melvin, 1st time : Canton = Weitzer : Mrs. Heidelberg = Mrs. Sparks : Fanny = Mrs. Edwin :— with Killing no Murder. Buskin = Mathews : Apollo Belvi = Liston from C. G.

22. Melvin's bt. West Indian. Belcour = Melvin :— with Adopted Child. Michael = Melvin : Record = Mathews.

23. For bt. of Miss Kelly, and Marshall. Hypocrite, with Honest Thieves. Ruth = Miss Kelly.

June 1. (Last night.) As you like it.

Mrs. Edwin was a good actress—Wrench, Melvin and Knight had considerable merit, but they were not able to supply the deficiency of Elliston, Bannister, and Mrs. Jordan—so that, notwithstanding the excellence of Dowton and Miss Duncan, the Company was very weak—the Hypocrite was their strongest

play—they seem to have attempted Tragedy but once, and the acting on that night must have been such, that the Town could not wish for a second attempt.

Kelly had a benefit at the Opera House June 11. Honey Moon. Aranza = Elliston, his only app. this season : Juliana = Mrs. H. Johnston :—with the Ballet of Psyche—the Crowd forced their way into the house, and Kelly merely paid his expenses—he had a 2d benefit July 19. Rule a Wife. Leon = Pope : Copper Captain = Russell : Estifania = Mrs. C. Kemble.

### C. G. 1809-1810.

The theatre opened under the most inauspicious circumstances—a riot began on the first performance and lasted till the 67th night—a minute detail of the disgraceful proceedings on this occasion may be seen in the 816 8vo. pages of the Covent Garden Journal—it was compiled for Stockdale, who, in order to swell the work to a bulk so disproportionate to the subject, has inserted a large quantity of trash not worth reading—the compiler is probably correct as to facts, but he has not detailed them with impartiality, being decidedly hostile to the Proprietors.

Sep. 18. The Proprietors had endeavoured to avert

the expected opposition to the new prices by the following address to the public, which was printed as a playbill.

“ The Proprietors, having completed the New  
“ Theatre within the time originally promised, beg  
“ leave respectfully to state to the public the absolute  
“ necessity that compels them to make the following  
“ advance on the prices of admission. Boxes—first  
“ price 7s.—half price 3s. and 6d.—Pit—first price  
“ 4s.—half price 2s. as usual—the lower and upper  
“ galleries will remain at the old prices—on the  
“ late calamitous destruction of their property, the  
“ proprietors, encouraged by the remembrance of  
“ former patronage, instantly and cheerfully applied  
“ themselves to the erection of a new theatre, soli-  
“ citous only that, without enlarging the audience-  
“ part of the edifice, it might afford the publick im-  
“ proved accommodation and security, and at the  
“ same time present an additional ornament to the  
“ metropolis of the British empire. This, their  
“ most ardent wish, they flatter themselves, they  
“ have solidly effected, not only within the short  
“ space of ten months from the laying of the foun-  
“ dations, but under the enormously expensive dis-  
“ advantage of circumstances singularly unfavourable  
“ to building—when it is known that no less a sum  
“ than one hundred and fifty thousand pounds has  
“ been expended in order to render this theatre  
“ worthy of British spectators, and of the genius of  
“ their native poets—when, in this undertaking, the  
“ inevitable accumulation of, at least, a sixfold rent-  
“ age is positively stated to be incurred—and when,  
“ in addition to these pressing incumbrances, the

“ encreased and rapidly encreasing prices of every  
“ article indispensable to dramattick representations  
“ come to be considered—the Proprietors persuade  
“ themselves that in their proposed regulation they  
“ shall be honoured with the concurrence of an en-  
“ lightened and liberal publick.”

When Kemble came on to speak the occasional address, he was received with volleys of hooting, groans, catcalls, &c.—the cry of Old Prices resounded through the house—the play proceeded in pantomime, and scarcely a word was heard—the same scene of confusion continued to the 23d, when Kemble assured the audience that the Proprietors were most anxious to do every thing in their power to meet the public inclination, and to restore the public peace—for this purpose they were willing, that a committee of the most respectable gentlemen should be appointed to inspect the state of the concern—and from the profits thence derived, to say whether the advance be necessary or otherwise—he added, that till this examination should be over, the theatre would be shut.

Oct. 4. The theatre was re-opened—the playbill contained the following statement.

“ The Committee for examining the affairs of  
“ C. G. theatre, consisting of the following gentlemen—Alderman Sir Charles Price, Bt. M. P.—  
“ Sir Thomas Plumer Kt. his Majesty’s Solicitor  
“ General—John Silvester Esq. Recorder of the city  
“ of London—John Whitmore Esq. Governor of  
“ the Bank of England—and John Julius Angers-  
“ tein Esq. have authorised the Proprietors to pub-  
“ lish the following report in their names.”

“ We do hereby certify that, after a full and attentive examination of the subject which we have been desired to investigate by the Proprietors of C. G. Theatre for the satisfaction of the publick, in respect to the rate of profit received by them from the late Theatre, and likely to be received from the new, that the following is the result of our enquiry——

“ The rate of profit actually received, upon an average of the last 6 years commencing in 1803, (the period of the present co-partnership in the Theatre) upon the capital embarked therein, we have ascertained to have amounted to  $6\frac{3}{8}$  per cent. per annum, charging the concern with only the sum actually paid for insurance on such part of the capital as was insured ; but if the whole of the capital had been insured, the profit would have been reduced to very little more than 5 per cent.—and, for want of this full insurance, the Proprietors being in part their own insurers, sustained a loss by the late fire for which no compensation has been made, to the amount of more than the whole of their profits for the above period of 6 years.”

“ The rate of profit likely to be received in future from the new Theatre, depending in part upon the amount of bills not yet delivered, and of estimates not fully ascertained, and on the future receipts of the house, which are subject to various contingencies, cannot be ascertained, with the same degree of certainty ; but upon the best consideration we have been able to give the subject, after having recourse to every source of information, oral and written, we are fully satisfied that the future pro-

“ fits of the new Theatre, at the proposed advance in  
“ the prices of admission, will amount to only  $3\frac{1}{2}$  per  
“ cent. per annum upon the capital expended in the  
“ Theatre, if the same be insured ; and that upon the  
“ same supposition of insurance, at the former prices  
“ of admission, the Proprietors will, in our judgment,  
“ annually sustain a loss of nearly three-fourths per  
“ cent. per annum on their capital——signed Charles  
“ Price, &c.”

To this was added a statement of the accounts of the Theatre for the last 6 years, as sworn to by the Treasurer and Deputy Treasurer.

Oct. 24. The Proprietors printed in the bills another long address to the public, the drift of which was to state that they were not aiming at wealth and exorbitant gain, but merely labouring for a fair subsistence—that even at the present prices, the necessity they were under of providing every thing new for for almost every representation, would, with the closest œconomy, for some years materially reduce, if not totally absorb, their profits.

Neither of these addresses produced much effect—the advocates for the old prices were not satisfied—they had formed themselves into a systematic opposition, and distinguished themselves by wearing O. P. in large letters in their hats—the riot was renewed on the 4th of Oct. and continued for many subsequent nights—sometimes the opposition seemed to have subsided, but the appearance was deceitful—little or nothing was heard of the play, except on those nights when the O. P. party absented themselves, or did not begin their operations till half-price—the Proprietors were taxed with sending in

many persons with orders, particularly Jews, with a view of repressing the rioters by force—this plan, which succeeded in 1743-1744, now only exasperated the O. P. party the more—nor could all the efforts of the Bow Street officers subdue them—no bear garden ever exhibited more disgraceful scenes of tumult than the Pit did on some of these nights.

Cobbett observed that the demand for old prices was unreasonable, as being *a violation of the rights of property*, and an attempt to compel people to *sell entertainment at the price pointed out by the purchaser*.

In the early part of the dispute the Editor of the Times newspaper said—“let the company play to “empty benches—let the public agree to desert the “Theatre—and the Proprietors must come down”—if the O. P. party had pursued this plan they would have been perfectly justifiable—and even if they had gone so far as the rioters in 1763 (see C. G. Feb. 24) the nuisance would have been tolerable, but things were now brought to such a pitch, that on some nights no peaceable person could remain in the Pit without danger of receiving a serious injury.

The O. P. party had no right to disturb the quiet spectator, and prevent him from hearing what he had paid his money to hear—right however on these occasions is not much attended to—as Kate Matchlock in the Funeral says “a war is a war”—so with the generality of playhouse rioters, a riot is a riot—no matter for what cause.

Numerous placards were exhibited in the course of the dispute—all or most of which are sedulously preserved by Stockdale, tho’ hardly one of them de-

served to be remembered—Fielding in his *Eurydice* Hissed would have furnished the O. P. party with a placard, perhaps better suited to their purpose than any which they exhibited—

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“ In former times  
“ When better actors acted better plays  
“ The town paid less.”

Dec. 14. The leaders of the O. P. party dined together at the Crown and Anchor tavern—Kemble attended, and the terms of peace were agreed on.

Dec. 15. At the bottom of the playbill, the Proprietors stated, that anxious to restore tranquillity to the amusements of the town, they begged leave to inform the publick that for the future the prices of admission would be—boxes 7s.—pit 3s. and 6d.—that at the end of the present season, that part of the front-boxes, which was then occupied by annual boxes, would be restored to the use of the publick, as it was in the old theatre—they also begged leave to say how sincerely they lamented, and how sorry they were for any irregularities that might have taken place during the late unhappy disputes—and that no trace or recollection of past differences might be left, they would immediately give directions for stopping all legal proceedings on their part, to which the late circumstances had compelled them reluctantly to have recourse, &c.

Besides the conditions mentioned in this address, another was rigorously exacted from the Proprietors, namely the dismissal of Brandon the box-book and housekeeper, who had given much offence to the

O. P. party by the activity with which he had discharged his duty to his employers—Stockdale observes that as the Proprietors had been forgiven, the deputy ought not to have been excluded from the benefit of the amnesty—and Cobbett says that there was a meanness in inflicting vengeance on Brandon.\*

The terms, on which tranquillity was restored, did the O. P. party no credit—it would have been more equitable to have lowered the boxes to 6s., and to have allowed the pit to remain at 4s.—the proportion which had always subsisted between the boxes and pit was now done away—the boxes being for the first time double the price of the pit.

The Proprietors in one respect were decidedly wrong—when D. L. was burnt in the time of Charles the 2d, the King recommended the actors to rebuild the theatre in a plain manner, and at as little expense as might be—the Proprietors of C. G. had sustained a very severe loss by the fire—and for that reason ought to have practised œconomy—instead of which they built a magnificent theatre, rather for the gratification of Kemble (Harris being too ill to interfere) than for the accommodation of the public—the Proprietors stated indeed in their first address that they had afforded the public improved accommodation—but this was not the fact—the new theatre held more persons than the old one, but the public was not *accommodated*—the new building was so large, that in many parts of the house it was im-

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\* Brandon was afterwards restored to his situation.

possible to see and hear with any degree of satisfaction.

The O. P. party did not complain without cause—on the supposition that the statement of the Proprietors was perfectly correct, still it must be allowed that 7s. is a very high price for an evening's amusement—in the time of Charles the 2d the boxes were 4s. and the pit 2s. and 6d.—this had probably been the price from the Restoration—on particular occasions the boxes were raised to 5s. and the pit to 3s.—it does not appear that any other advance took place for about 70 years—at last the raised prices *gradually* became the regular prices—thus the matter rested for about 50 or 60 years—in 1791-1792 when the D. L. Company removed to the Opera House, the boxes were raised to 6s. and the pit to 3s. 6d.—in 1792-1793 when the new theatre in C. G. was opened, a similar regulation took place there—and now in the short space of 17 years a second advance was made in the prices.

Cobbett observes that the English stage was greatly indebted to Kemble, that he had done much towards preventing mock-sentiment and senseless sing-song from totally usurping the stage, and that in this whole nation there was hardly any person arrived at the years of maturity, who had not derived pleasure from his performances—yet on this man did the O. P. party night after night vent the most scurrilous abuse—their conduct towards Charles Kemble was, if possible, still worse, as they did not even pretend that he had given them any personal offence—but he was to be insulted, for no reason upon earth, but because he was John Kemble's brother.

In the course of this dispute much had been said against the private boxes, as if they were likely to become places of assignation and intrigue—Cobbett says—“as to the *private boxes*, considered as a source “ of *immorality*, I do not think much of that, being “ of opinion, that the quantity of immorality will “ be the same, whether those boxes be private or “ public.”

Kemble and Mrs. Siddons had not acted since the 1st night of this season—Kemble made his second appearance on Dec. 15th in Penruddock—an attempt was made by some few persons to renew the riot but without much effect—placards were exhibited with this inscription—“ We are satisfied.”

A Life of J. P. Kemble was published during the time of the O. P. riots—it was written with an ill-natured view, but it does not contain any thing particularly worthy of notice—Kemble, in the early part of the riots, told the audience, that the price of admission to the Pit was three shillings in Queen Anne’s time—(see Boaden vol. 2 p. 496)—this assertion does not seem to have been contradicted by the opposite party—but even in 1744 three shillings was not the usual, but the advanced price for the Pit—see the D. L. bill for Dec. 28.

Sep. 18. Macbeth = Kemble : Lady Macbeth = Mrs. Siddons :—before the play an occasional address on the opening of the theatre, will be spoken by Kemble.

20. Richard 3d = Cooke.

22. John Bull. Hon. Mr. Shuffleton = Jones.

Oct. 11. Heir at Law, and Padlock.

14. Poor Gentleman—17. Road to Ruin.

18. Wild Oats. Rover = Jones.

25. Man of the World, with a new musical piece to be performed in honour of the day, called the Jubilee. Liston—Mrs. Liston, &c.

26. Laugh when you can.

28. School of Reform. Lord Avondale = Egerton, from Bath, 1st app.

30. Grecian Daughter. Evander = Young : Euphrasia = Mrs. Clarke, her 1st app. in London.

31. Exile, and Portrait of Cervantes.

Nov. 1. Cooke acted Kitely.

6. Blind Boy. Edmund = Mrs. H. Johnston, 1st time.

8. Inkle and Yarico, with Miser. Lappet = Mrs. Gibbs.

9. Romeo and Juliet. Romeo = C. Kemble : Mercutio = Jones : Juliet = Mrs. Clarke : Nurse = Mrs. Davenport.

14. Busy Body. Marplot = Jones.

21. Suspicious Husband. Ranger = Jones : Strictland = Egerton.

24. Way to get Married. Tangent = Jones : Capt. Faulkner = Egerton : Clementina Allspice = Mrs. Gibbs.

27. Roman Father, revived. Horatius = Cooke : Publius = Young : Tullus Hostilius = Egerton : Valerius = Brunton : Horatia = Mrs. Clarke :—acted 3 times.

28. School for Prejudice. Frank Liberal = Jones. Dec. 1. Jones acted Young Rapid.

14. Provoked Husband. Lord Townly = Young : Manly = Egerton : Lady Townly = Mrs. H. Johnston.

18. Hamlet = Kemble : Ghost = Egerton.

22. King Lear—27. Wheel of Fortune.

26. Roman Father—Cooke came on the stage merely to expose himself—he was incapable of speaking, and was led off amidst the tumultuous marks of disapprobation, which he so justly merited. (*Dunlap.*)

30. Iron Chest. Sir Edward Mortimer = Young.

Jan. 8. Richard 3d = Cooke :—he came on to make an apology, but before he had finished it, he was interrupted by plaudits, for never was greater indulgence shown by the public to any actor than to him. (*Dunlap.*)

10. Revenge. Zanga = Kemble.

13. Merchant of Venice. Portia = Mrs. Weston, her 1st app. there.

16. Conscious Lovers, revived. Young Bevil = C. Kemble : Tom = Jones : Myrtle = Brunton : Cimbarton = Liston : Sealand = Egerton : Sir John Bevil = Murray : Daniel = Simmons : Indiana = Mrs. H. Johnston : Phillis = Mrs. C. Kemble : Lucinda = Miss Bristow : Isabella = Mrs. Weston :—acted twice.

31. Jealous Wife. Oakly = Young : Major Oakly = Cooke : Charles = C. Kemble : Lord Trinket = Farley : Sir Harry Beagle = Fawcett : Russet = Munden : Capt. O'Cutter = Waddy : Mrs. Oakly = Mrs. C. Kemble : Lady Freelove = Mrs. Weston : Harriet = Miss Bristow.

Feb. 3. Love a-la-Mode. Sir Archy = Cooke : Squire Groom = Jones.

8. Never acted, Free Knights, or the Edict of Charlemagne. Abbot of Corbey = Young : Ravensburg (in love with Agnes) = C. Kemble : Prince Palatine = Egerton : Baron Ravensburg (father to Ravensburg) = Blanchard : Christopher (in love with

Ulrica) = Fawcett : Oliver (butler to the Baron) = Simmons : Count Roland = Incledon : Agnes (in love with Ravensburg) = Mrs. H. Johnston : Countess Roland (really only housekeeper to the late Count) = Mrs. Davenport : Ulrica (her niece—in love with Christopher) = Mrs. Dickons :—acted 18 times——the scene lies in Westphalia—the late Palatine had left an only daughter, called Theresa, at that time an infant—the present Palatine had besought Manfredi to remove the bar between him and sovereignty—Manfredi had agreed to do so, but with the intent of conveying Theresa in safety to some foreign court—Manfredi was attacked by Outlaws, and Theresa was (as he supposed) killed—Manfredi in despair had turned Monk—at the opening of the play, he had been lately elected Abbot of Corbey—the Free Knights form an awful and mysterious tribunal—the members of it are bound by oath to destroy their nearest friends and relations, if condemned by the tribunal—whoever is summoned to appear before it, dares not refuse to do so—Agnes is an unknown orphan who had been brought up by Baron Ravensburg—the Palatine, on seeing her, starts and gazes upon her with great emotion—she is summoned to appear before the Free Knights—she is carried to the cavern in which the Free Knights meet—Ravensburg effects her escape—she comes to Corbey Abbey, and implores the protection of the Abbot—the Free Knights insist that she should be given up to them—the Abbot replies that Charlemagne had granted to the Abbey the right of sanctuary—and that he claims his Abbey's privilege—at the conclusion, the Palatine and the Free Knights force their way into the Abbey—the

Palatine is on the point of stabbing Agnes—the Abbot declares that Agnes is Theresa—and that he is Manfredi—the Palatine acknowledges his guilt—there is a comic underplot—this jumble of *T. C. and Op.*, in 3 acts, was written by Reynolds—it is a tolerable piece—see *Secret Tribunal*, C. G. June 3 1795—and *Orphan of the Castle*, Bath March 17 1814.

16. *Free Knights*, and, never acted, *Budget of Blunders*. Growley = Munden : Capt. Belgrave = Brunton : Dr. Smugface = Liston : Dr. Dablancour = Farley : Sophia = Miss Bolton : Bridget = Mrs. Gibbs :—acted about 9 times—this was a laughable F.—not well calculated for perusal, and therefore very properly not printed—Oulton attributes it to Greffulhe.

March 1. Blanchard acted *Major Oakly*, 1st time.

18. *New way to Pay old Debts*. Wellborn = C. Kemble :—on Tuesday will be revived *All in the Wrong*. Sir John Restless = Cooke :—he did not act the part.

15. *Henry 4th*. Falstaff = Cooke : 1st Carrier = Liston.

29. Never acted, *How to Tease and how to Please*—Munden—Jones—Young—Farley—Liston—Mrs. C. Kemble—Mrs. H. Johnston—Mrs. Weston—Mrs. Gibbs :—acted 3 times and not printed—attributed to Morton.

April 5. *Henry 4th* part 1st. Falstaff = Fawcett.

9. *Hamlet*. Hamlet = Young :—he was taken ill and C. Kemble acted the part.

10. *Confederacy*. Brass = Fawcett : Dick = Jones : Moneytrap = Munden : Gripe = Emery : Clarissa =

Mrs. C. Kemble : Flippanta = Mrs. Gibbs : Corinna = Miss Norton : Mrs. Amlet = Mrs. Davenport :—acted once.

24. Lady Macbeth = Mrs. Siddons, 2d app. this season.

26. Mrs. Siddons acted the Grecian Daughter.

28. Gamester. Beverley = Young : Stukely = Cooke : Mrs. Beverley = Mrs. Siddons :—with Who Wins ?

May 1. All in the Wrong. Sir John Restless = Young : Beverley = C. Kemble : Belinda = Mrs. H. Johnston : Lady Restless = Mrs. C. Kemble.

2. Under the patronage of the Prince of Wales—for the bt. of the Theatrical Fund. Douglas. Norval = C. Kemble : Stranger = Kemble : Glenalvon = Cooke : Lord Randolph = Egerton : Lady Randolph = Mrs. Siddons, who has offered her services on the occasion.

### To the Publick.

The Committee who conduct the affairs of the Fund at C. G. for the relief of aged and infirm actors, and the widows and children of actors deceased, beg leave, with the utmost deference, to acquaint the patrons of the drama, that the above fund was established by Act of Parliament in 1776 and that it has been supported by the performers, who (with few exceptions) have ever since that period contributed two and a half per cent. out of their salaries—it is now eleven years since the Committee have requested any aid whatever from the public, and they had flattered themselves, that, as their fund was increasing, no farther appeal would be necessary—but an unprecedented increase of claimants has reduced them to the

lamentable alternative, of either rejecting altogether any farther objects of compassion, or of lowering the income of those who are already supported by them, many of whom have no more than £20 per annum—the fund being thus distressed, the proprietors of the theatre have most kindly granted a benefit—yet unhappily, even the greatest probable receipt will be inadequate to the exigences of the case—for annual difficulties cannot be removed by the temporary aid of one crowded audience—to fund a sufficient sum for this most desirable object is the ambition of the Committee, it is what they have been long struggling to obtain, but at length, from the circumstances already stated, they despair ! unless British benevolence, combining with sentiments of dramatic patronage, will afford a timely relief, to rescue this provident institution from impending ruin—many branches of the royal family have been graciously pleased, within these few days, to send subscriptions for its support—several noblemen and gentlemen have followed this benign example—and should the public in general also exert its compassionate bounty, by subscription, the intentions of the charity would speedily be accomplished.

J. Fawcett, Treasurer and one of the Trustees.

Members of the Committee for the present year are—William Thomas Lewis—Charles Kemble—Charles Young—Richard Jones—Samuel Simmons—Charles Farley—William Blanchard—John Emery—John Creswell.

5. Cooke acted Henry 8th.

12. King John = Kemble : Faulconbridge = C. Kemble : Hubert = Egerton : Salisbury = Brunton :

King of France = Murray : Constance = Mrs. Siddons : Queen Elinor = Mrs. Weston : with Birthday.

18. Young's *bt.* Othello = Young : Iago = Cooke : *Æmilia* = Mrs. Weston.

22. Munden's *bt.* Every one has his Fault. Sir Robert Ramble = C. Kemble : Harmony = Munden : Irwin = Young : Solus = Liston : Lord Norland = Murray : Placid = Farley : Edward = Miss Norton : Miss Wooburn = Mrs. Humphries : Lady Eleanor Irwin = Mrs. H. Johnston : Mrs. Placid = Mrs. C. Kemble : Miss Spinster = Mrs. Davenport : with Turnpike Gate.

23. *Shakspeare's* Tragedy of King Lear. Kent = Fawcett, 1st time : *Pages* = J. Bellamy and Sarjeant : *Ruffians* = Bond and Powers : *Aranthe* = Mrs. Hardy : with (not acted 8 years) High Life below Stairs. Lovel = Farley : Duke's Servant = Liston : Sir Harry's Servant = Jones : Kitty = Mrs. Gibbs : Mock Minuet by Liston and Mrs. Gibbs.

Kemble, not content with injuring Shakspeare by revising King Lear, here thinks proper to insult him, by advertising his own alteration of Tate's Lear, as Shakspeare's play—there are no less than five characters in the bill which were not in King Lear as written by Shakspeare.

30. For *bt.* of Mr. and Mrs. C Kemble—a domestic misfortune renders it impossible for Munden to appear—Wroughton and Dowton will perform his characters—School for Scandal. Sir Peter Teazle = Wroughton : Charles = C. Kemble : Joseph = Cooke, 1st time : Sir Oliver Surface = Murray : Sir Benjamin Backbite = Liston : Crabtree = Blanchard : Moses Fawcett : Trip = Farley : Careless = Brun-

ton : Lady Teazle = Mrs. C. Kemble : Mrs. Candour = Mrs. Davenport : Maria = Miss Norton : Lady Sneerwell = Mrs. Weston :—with Personation—Lord Henry = Brunton : Lady Julia = Mrs. C. Kemble :—and Devil to Pay. Jobson = Dowton : Nell = Mrs. C. Kemble.

31. Isabella. Isabella = Mrs. Siddons.

June 2. For bt. of Jones. Fontainebleau. Lackland = Jones : Squire Tally-ho = Blanchard : Miss Dolly Bull = Mrs. H. Johnston : with Day after the Wedding and Love a-la-Mode—at 9 o'clock at night Cooke was found to be too ill to act, and the Farce was changed to the Waterman.

5. Blanchard's bt. Henry 4th. Falstaff = Cooke :—he was ill, and the play at 6 o'clock was changed to the Wheel of Fortune—Dunlap says this was Cooke's last performance—but see June 22.

6 Mrs. H. Johnston's bt. School of Reform. Ferment = Jones : General Tarragon = Blanchard : Mrs. Ferment = Mrs. H. Johnston : with High Life. Kitty = Mrs. H. Johnston.

7. Never acted, Widow's only Son. Sir Marmaduke Montalbert = Fawcett : Frederick Montalbert = C. Kemble : Lord Spangle = Jones : Lord Fungus = Simmons : Isaac (a steward) = Emery : Heartly = Murray : Widow Montalbert = Mrs. Weston : Lady Fungus = Mrs. Davenport : Caroline = Miss Norton :—acted but once—this C. is attributed to Cumberland and is not printed.

8. For bt. of Mr. and Mrs. Liston—Foundling of the Forest. Count de Valmont = C. Kemble, 1st time : Florian = Jones : Bertrand = Farley : L'Eclair = Liston : Baron Longueville = Egerton, 1st time :

Unknown Female = Mrs. C Kemble, 1st time : Geraldine = Mrs. Gibbs : Rosabelle = Mrs. Liston : Monica = Mrs. Davenport :—with Blue Devils, and Killing no Murder. Buskin = Mathews : Apollo Belvi = Liston.

13. Emery's bt. Speed the Plough, and Escapes.

14. *Shakspeare's* King Lear—the same unpardonable mistake had been inserted in the bill for March 19—it was repeated on June 28.

19. Taylor's bt. Not acted 15 years, Maid of the Mill. (Sir Harry Sycamore = Munden : Giles = Taylor : Ralph = Emery, 1st time : Fairfield = Murray : Fanny = Mrs. Liston, 1st time.

22. Mrs. Clarke's bt. Merchant of Venice. Shylock = Cooke : Portia = Mrs. Clarke :—Cooke's name was in the bill for the last time—this was probably his last performance—he was advertised at the bottom of the bill for Henry 8th on June 25th, but the play was changed.

25. King John, with Taming of a Shrew. Petruccio = Kemble : Grumio = Simmons : Taylor = Liston : Katharine = Mrs. C. Kemble :—Kemble with much propriety restored the proper name of this Comedy.

27. Abroad and at Home. Young Testy = Liston.

July 5. Beaux Stratagem. Archer = Jones : Scrub = Blanchard : Mrs. Sullen = Mrs. C. Kemble.

6. (Last night) Hamlet = Kemble : Polonius = Liston : Queen = Mrs. Weston.

Mrs. Siddons acted Lady Macbeth 9 times—Euphrasia 1—Mrs. Beverley 2—Lady Randolph 1—Queen Katharine 4—Constance 7—Isabella 2.

Cooke acted Richard 3 times—Iago 7—Sir Perti-

nax 12—Kitely 4—Horatius 2—Shylock 5—Major Oakly 2—Sir Giles Overreach 1—Falstaff 4—Stukely 2—Joseph Surface 1—Glenalvon 1—Henry 8th 4—he spoke Collins' Ode for Munden's bt.

Cooke did not act in London after this season—in 1813 Dunlap published in England and America his *Memoirs of Cooke*—he gives a good account of his theatrical transactions, but all the useful information contained in 2 vols. 8vo., might have been given us in a pamphlet not much bigger than a play—Dunlap says—“an actor as a subject of biography is not important because he is an actor”—in what other light can he be important?—who wants to know the particulars of Cooke's drunken bouts, or to read his *Journal* about things foreign from the theatre?—to tell us gravely from Cooke's *Journal*, that on such a day he paid his washerwoman, is something worse than trifling with the public.

George Frederick Cooke was born in 1756—his first regular attempt as an actor was at Brentford in 1776 as Dumont—he next acted Ensign Dudley—in the spring of 1778 he acted Castalio at the Hay.—after having been in several inferior Companies, he made his 1st app. at Manchester Jan. 2 1784 as Philotas—he afterwards acted Sir Peter Teazle, and at Liverpool, Frankly (S. H.)—in 1786 he played Count Baldwin to Mrs. Siddons' Isabella at York—in 1788 he acted Othello at Newcastle—and Richard for his bt.—in 1791 he acted at Buxton—Tancred—Major O'Flaherty—Joseph Surface—Moody and Rover—in Feb. 1792 he was engaged at Liverpool—he played Lear for his bt.—and, for want of a singer who could speak, he acted Lord Aimworth—in 1794 he

acted at Buxton—Octavian—Lord 'Townly—Hotspur—Harry Dornton—Fiaswell—Sir George Airy—Oakly—Young Marlow—Freeport—Petruchio—Faulkland—the Guardian—Jaques—Young Wilding—Sir Robert Ramble—Anthony Euston and Sir Callaghan O'Brallaghan—in 1794 he was engaged at Dublin, and made his first app. on Nov. 19 as Othello—Daly was Iago and Miss Champion (afterwards Mrs. Pope) was Desdemona—he also acted Macbeth—Zanga—Shylock—Sir Archy Macsarcasm, &c.—Cooke had long before this time formed that habit of drunkenness, which ended in his ruin—it was owing to that, and not, as Cooke himself pretends in his Journal, to a dispute about Don Felix, that he abandoned the stage in March 1795—and some time after, in a fit of despair, enlisted as a private soldier—his friends obtained his discharge, and in March 1796 he was re-engaged at Manchester—while in that Company he acted Sir Edward Mortimer, Penruddock and Tangent—in Oct. 1797 he returned to Dublin, and acted Iago and the Stranger—in the 2d summer of his engagement Kemble visited Ireland—Cooke played the Ghost to his Hamlet—King Henry to his Richard—the Bastard to his Lear—and Austin to his Count of Narbonne—a dispute took place one night between them—Kemble insisted, that Cooke had distressed him exceedingly by being very imperfect—Cooke swore he was not, and concluded by saying—"I'll not have your faults fathered upon me! and damn me, black Jack, if I don't make you tremble in your pumps one day yet"—in 1798 he added to his former characters—Stedfast in Heir at Law—Delaval in He's

much to Blame—Sir John Flowerdale—and Sir William Dorillon—between Dec. 31 1799 and the last of Feb. 1800, he acted Capt. Faulkner—Capt. Ironsides—Capt. Bertram — Baron Wildenhaim—Loveless in Trip to Scarborough—Osmond (C. S.)—King in Miller of Mansfield—and Las Casas—in Feb. he accepted an engagement at C. G. on the same terms which 7 years before he had rejected—of his first app. in Richard he says himself—“ never “ was a reception more flattering—nor ever did I “ receive more encouraging, indulgent and warm ap- “ probation, than on that night, both through the play “ and at the conclusion—Kemble did me the honour “ of making one of the audience”—Cooke found in his desire to surpass Kemble, and to hold fast the footing he had gained in the metropolis, a sufficient stimulus to exert his utmost talents, and to withstand the allurements of habitual intemperance—at Manchester in the summer of 1801 he acted Harmony—and Mercutio to oblige Pope at his bt.—Cooke says, that his bt. on Feb. 24 1802 amounted to £409.13s. 6d. he adds “ this season also Harris gave me my night “ entirely clear, and I signed another article for 3 “ years after the expiration of the 3d year of my “ first article, and was immediately put upon a “ salary of 14 Guineas a week—I left the matter to “ Lewis, who fixed it at that sum”—in the summer of 1804 Cooke played Rolla at Birmingham—on April 16 1807 Cooke acted at C. G. the Man of the World, when he was visited with his old complaint, but not so badly as to prevent him from getting through the character—it was observed that Egerton’s remark—“ when a man is drunk, is that the

“time for business?”—made him stagger, and the audience laugh immoderately—those who visited the theatre when Cooke was announced, knew long before this, that they must take their chance for entertainment—they might be delighted with the finest acting in the world—or the actor might be indisposed, and neither come to the house, nor send an apology—or he might come and be seized, while playing, with his old complaint, and retire amidst the groans of his audience.

In the season of 1807-1808 he did not act at C.G. till March 10—he had gained large sums by his profession—he never gamed—he knew and felt the value of money as much as any man, and was not disposed to give more than other men, except in the moments of mad intemperance—but these were so frequent as to account for his being in Appleby jail during a large portion of the time between Aug. 17 and Dec. 30 1807—he was liberated by Rock, the Manager of the Glasgow and Edinburgh theatres, for whom he acted from December 30 to Feb. 29—at Glasgow, besides his usual parts, he performed Lord Townly for his bt.—at Edinburgh Jan. 23 he was received in a flattering manner by a brilliant and crowded audience—on Dec. 28 1809 he was announced for Shylock at C. G., but did not make his appearance at the theatre, and after much tumult Charles Kemble was permitted to represent the character—the trouble which Cooke’s behaviour about this time, and perhaps before, gave to the managers, must have been immeasurable—they could not calculate upon him from one hour to another—sometimes when they supposed him to be sober, he came to the theatre,

and created riot and confusion, by insisting upon going before the public, utterly incompetent to perform that for which he was pledged—and sometimes when he was in a state of comparative sanity, he would deliberately determine that he would not play, and either go to some place where he would not easily be found, or send word that he could not or would not act that evening.

In the summer of 1810 Cooke, who was dissatisfied with his situation in London, agreed to go with Cooper to America, he was at that time engaged to Harris, but Cooper did not know that he was, Cooke having declared himself perfectly at liberty—in the course of the voyage every drop of liquor stronger than water was consumed—Cooke's appetite, which was usually bad, now became excellent, his strength was perfectly repaired, and, after a fortnight of this wholesome privation, he arrived at New York in better health than he had enjoyed for years.

His 1st app. was in Richard Nov. 21—previous to his going on, his agitation was extreme, he trembled like an untried candidate who had never faced an audience, and he afterwards said, that the idea of appearing before a new people and in a new world, at his advanced time of life, agitated him even more than his 1st app. at C. G.

Cooke was as well received in different parts of America as he could possibly wish, till he gave way to his old habits, when he ceased to attract—this sunk deep into his mind—of fortitude he had none—he sought oblivion in madness—he had however his lucid intervals—he played 15 or 16 nights toge-

ther without once bolting out of the course—but one evening in the *Fair Penitent* he came to a dead stand—thus did he continue, till within a short time of his death, sometimes to delight, and sometimes to disappoint the audience—his last performance was on July 31 1812, when he acted *Sir Giles Overreach* for his benefit—he died on the 26th of the following Sept.—the Physician who attended him in his last illness said, that he had by his habitual intemperance destroyed one of the best constitutions that man could have possessed.

Cooke, at one period of his life, undoubtedly studied his profession with great attention, and took more than ordinary pains to render himself perfect, not only in the words and general manner, but in every minute movement of body and inflection of voice, in those parts, from the just representation of which, celebrity was to be gained—he had a pure taste—a mind quick to conceive and combine—a discrimination unusually acute—an unrivalled manner of adhering to nature in his recitation—a mode of anticipating, extending and improving the conception of his author—an ability to seize the perfect image of the person he would represent, so as to express every emotion, as if that emotion were his own.

Cooke highly commended Cooper's *Othello*—but the idea of being compared with Cooper made him very indignant—"I," said he, "that have played with Kemble! that have played against him!—I'll leave them to worship their wooden god!—he suits them—Kemble is an actor, he is my superior, tho' they did not think so in London—I acknowledge it."

Of these two great actors, Kemble's countenance was the more noble and refined, but the muscles were not so flexible and subject to command as Cooke's—Kemble's graceful and manly figure added great dignity to those picturesque attitudes which he delighted to study and to exhibit—his face denoted, in the most expressive manner, a man of superiour mind and judgment—his voice was (latterly) feeble, but of great depth—this was his principal natural deficiency.

Cooke did not possess the elegant figure of Kemble, but his countenance beamed with great intelligence—his eyes were fiery, dark, and at times terribly expressive, particularly of the worst passions of our nature—his voice, tho' sharp, was powerful and of great compass, a pre-eminence over Kemble of which he skilfully availed himself—his attitudes were less picturesque than those of Kemble, but they were just, appropriate and natural—Kemble's fine face and figure placed him eminently above competition in such parts as Coriolanus, Hamlet, &c., but Cooke's figure for Richard the 3d was as good as Kemble's\*—his face better, his voice better, his habitual manner better, as being more quick, abrupt, and impetuous, and his attitudes better, as having less the appearance of study—it is not therefore to be wondered at, that in that character he should excel Kemble.

Cooke very properly observed, that during the re-

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\* Dunlap might have said better—a crookbacked person is never so tall as Kemble.

presentation of a play, the strictest order and decorum ought to be preserved in the Green-room, especially when it is considered how much the thoughts of those, who really understand and feel their business, must be discomposed by the rude mirth and noisy talk, which too often prevail there.

Cooke's habits frequently threw him into the worst of company—at the time when Cooper was desirous of engaging him for America, he had taken up his abode at a place where Cooper did not choose to visit him—from thence he removed to a little tavern, where the lowest and most profligate of the theatric corps surrounded him to drink at his expense—(*Dunlap*)—he was a more striking instance, than even George Powell, of the insufficiency of talents and genius without prudence—as Booth left off drinking from observing the contempt and distress into which Powell had plunged himself by that vice, so every modern actor, who feels a propensity to the bottle, would do well to read the Memoirs of Cooke with the most serious attention.

Kean, when he was in America, erected a monument to the memory of Cooke.

*Cooke's characters.*

C. G. 1800-1801. Richard 3d — Shylock — Sir Archy Macsarcasm — Iago — Macbeth — Kitley — Stranger—Sir Giles Overreach.

1801-1802. Stukely — Jaques — Zanga — King

Lear—\*Orsino in Alfonso—Falstaff in Henry 4th pt. 1st—Sir Pertinax Macsycophant—Falstaff in Merry Wives—Sir Edward Mortimer—\*in Word of Honour—Pierre—Bajazet—Sir Philip Blandford.

1802-1803. Hamlet—Cato—\*Peregrine in John Bull—Comus—King John.

1803-1804. Glenalvon—Pizarro—Sciolto—\*Sandy Mactac in Three per Cents.—Angelo—Macduff—Falstaff in Henry 4th pt. 2d—Hubert in King John—\*in Love gives the Alarm—Haswell—Osmond in Castle Spectre—Ghost in Hamlet—Coriolanus at D. L. for Raymond's bt. May 29.

1804-1805. Strickland—\*Lord Avondale in School of Reform—\*Lavensforth in To marry or not to marry—Mortimer in Laugh when you can.

1805-1806. Dumont—Mysterious Husband—Jachimo.

1806-1807. \*Prince of Altenberg in Adrian and Orrila—Major Oakly—Prospero.

1807-1808. Colin Macleod—Caratach—Kent—\*Col. Vortex in Match-making—Clytus—Sir Christopher Curry—Don Felix.

1808-1809. Miller of Mansfield—Gibby—Baron Wildenhaim.

1809-1810. Roman Father—Henry 8th—Joseph Surface.

\* *Originally.*

Cooke's best parts were Sir Pertinax Macsycophant—Iago—Richard 3d—Sir Giles Overreach—Kitley—Shylock—Sir Archy Macsarcasm.

A very judicious critic observed, that Cooke did not play many parts well, but that he played those, which he did play well, better than any body else.

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## HAY. 1810.

June 11. (First night.) **Bold Stroke for a Wife.**  
 Col. Feignwell = Bannister, 1st app. there for 5 years : Periwinkle = Mathews : Obediah Prim = Liston, 1st time : Sir Philip Modelove = Farley, 1st time : Anne Lovely = Mrs. Gibbs :—with My Grandmother. Vapour = Jones, 1st time : Florella = Miss H. Kelly from Southampton, 1st app. : —and Children in the Wood. Walter = Bannister : Gabriel = Liston : Helen = Mrs. Brereton from Southampton, 1st app. : Josephine = Mrs. Liston.

12. **John Bull.** Job Thornberry = Bannister.

13. **Wonder.** Don Felix = C. Kemble, 1st app. there for 8 years : Lissardo = Bannister : Violante = Mrs. C. Kemble from C. G. :—with Music Mad, and Citizen.

14. **Heir at Law.** Dr. Pangloss = Bannister : Dick Dowlas = Jones, 1st time : Zekiel = Liston :—with Peeping Tom, by Bannister.

15. Inconstant. Young Mirabel = C. Kemble : Old Mirabel = Mathews, 1st time : Duretete = Bannister : Bizarre = Mrs. C. Kemble from C. G. :—with Prize. Lenitive = Bannister : Label = Liston, 1st time : Caroline = Mrs. C. Kemble.

16. Love laughs at Locksmiths—18. Critic.

19. Rule a Wife. Leon = C. Kemble, 1st time : Copper Captain = Jones : Estifania = Mrs. C. Kemble from C. G. : Old Woman = Mr. Liston :—with Mrs. Wiggins, and Weathercock. Tristram Fickle = Bannister : Sneer = Liston : Variella = Mrs. C. Kemble.

21. Beaux Stratagem. Archer = Jones : Scrub = Liston : Mrs. Sullen = Mrs. C. Kemble, from C. G. : Cherry = Mrs. Gibbs.

23. Way to keep him. Lovemore = C. Kemble : Sir Bashful Constant = Bannister : Sir Brilliant Fashion = Jones : Widow Belmour (by permission of the Proprietors of C. G.) = Mrs. C. Kemble : Muslin = Mrs. Gibbs :—with Devil to Pay. Jobson = Bannister : Nell = Mrs. C. Kemble.

25. Not acted 7 years, Lovers' Vows. Verdun = Mathews : Amelia = Mrs. Gibbs : Frederick = Abbott, from Bath, 1st app. :—he had been announced for Count Almaviva in the Spanish Barber—this was not his 1st app. at the Hay.—see Aug. 29 1808.

28. Soldier's Daughter. Governor Heartall = Mathews : Frank Heartall = Jones : Timothy Quaint = Liston : Widow Cheerly = Mrs. Glover :—with Sylvester Daggerwood, by Bannister :—and Citizen. Young Philpot = Bannister.

30. Bannister acted Sir David Dunder.

July 2. George Barnwell = Abbott : Millwood =

Mrs. Glover, 1st time :—with, Of Age To-morrow.  
 Frederick = Bannister : — and Agreeable Surprise.  
 Lingo = Mathews.

3. Never acted, Doubtful Son, or Secrets of a Palace. Malvogli (a Portuguese) = Sowerby, from Bath, 1st app. : Marquis of Lerida = C. Kemble : Fabuletto (his faithful servant) = Bannister : Leon (reputed son to the Marquis) = Abbott : Borrachio = Farley : Marchioness of Lerida = Mrs. Glover : Floribel (her confidential attendant—and wife to Fabuletto) = Mrs. Gibbs : Rosaviva = Miss H. Kelly : —acted 19 times—the scene lies in the palace of Lerida at Madrid—the time is from 9 in the morning till 9 at night—Victoria had been privately married—her husband had been killed in battle—her father had compelled her to marry the Marquis of Lerida—the Marquis, about 6 months after his marriage, had gone to Mexico as governour—the Marchioness had been brought to bed—the child had died—she had substituted the child by her first husband for her child by the Marquis—the Marquis, on his return from Mexico, had brought with him Rosaviva, whom he calls his ward, but who is really his daughter—the Marquis had taken Malvogli into his service as a secretary—Malvogli is a man of consummate art—he had gained the separate confidence of the Marquis and Marchioness—the latter had been so imprudent as to entrust him with the most important secret of her life—the Marquis is so partial to him, that he determines to give him Rosaviva—Malvogli is aware of the mutual attachment between Leon and Rosaviva—he breaks it off by telling them that Rosaviva is daughter to the Marquis—Rosaviva

gives a reluctant consent to marry Malvogli—in the 3d act, Malvogli is confounded by the appearance of Borrachio—they had been confederates in iniquity—Malvogli had stabbed Borrachio, and as he supposed, mortally—Borrachio had recovered from his wound, and is intent on revenge—he is appeased by the promise of 50,000 pistoles which Malvogli engages to send him before vespers—Borrachio on his part promises to send Malvogli a secret packet of importance—Fabuletto endeavours to put the Marquis on his guard against Malvogli—the Marquis dismisses Fabuletto from his service—in the 5th act, the Marquis, who had discovered that Leon is not his son, reproaches the Marchioness in the strongest manner—an explanation takes place, and he forgives her—the Marquis is made sensible of Malvogli's treachery—Malvogli, to whom the Marquis had made a conditional gift of all his property, sets the Marquis at defiance—Fabuletto rushes in—he had obtained the secret packet from Borrachio, and caused him to be arrested—Borrachio avows the villainy of himself and Malvogli—they are carried off by the officers of justice, and the play concludes with the union of Leon and Rosaviva—this serious piece in 5 acts was written by Dimond—it is on the whole a very good play—it was not acted with so much success as some of Dimond's pieces, but it is by far the best of them.

9. Plot and Counterplot. Fabio = Mathews, 1st time.

16. Foundling of the Forest. Valmont = C. Kemble.

20. Iron Chest. Sir Edward Mortimer = C. Kem-

ble, 1st time : Wilford = Jones :—he was taken ill and Abbott played the part—“ To-morrow Spanish Barber. Almaviva = Abbott : Lazarillo = Bannister : Dr. Bartholo = Mathews : Rosina = Miss H. Kelly :—with Who’s the Dupe? Doiley = Mathews : “ Gradus = Bannister : Granger = Jones : ”—neither of these pieces was acted.

21. Doubtful Son. Abbott’s last app. this season.

23. Bannister’s bt. and last app. this season. Surrender of Calais. Eustace = C. Kemble : La Gloire = Bannister :—with Piety in Pattens. Squire = Bannister : Butler = Liston : Polly Pattens = Mrs. Gibbs :—and Tekeli. Maurice = Stanley from Bath, 1st app.

25. Never acted, High Life in the City. Crastinus = Mathews : Connaught = Jones : Pimenta (a merchant) = Eyre : Henry Mortimer (in love with Emily) = Holland : Duplex (a pawnbroker) = Grove : John Woulds (a Yorkshireman—servant to Emily) = Liston : Capt. Fraser = Carr : Juvenile = Ray : Lady Janet Pimenta = Mrs. Glover : Emily Danvers (in love with Henry) = Mrs. Eyre : Miss Duplex = Mrs. Gibbs : Jenny (her maid) = Miss De Camp :—acted 10 times—Henry when a child had been left at Pimenta’s door—Pimenta had brought him up, and in course of time had made him his partner—Lady Janet leads the life of a woman of fashion—she involves her husband in debt by her extravagance—Duplex arrests Pimenta and Henry—and puts an execution into their house—Lady Janet becomes sensible of her folly—Crastinus is a man who puts off every thing till to-morrow—he is continually making engagements and forgetting them—Con-

naught is an Irishman who means to make his fortune by marrying—Crastinus, on the day of his intended marriage with Miss Duplex, comes to her house without the license—while he is going to Doctors' Commons, Connaught prevails on Miss Duplex to make him her husband—Capt. Fraser releases Pimenta and Henry from prison—Henry proves to be Capt. Fraser's son—he marries Emily——this C. was writtten by Eyre the actor—it is an indifferent piece with scarcely any plot—Crastinus is a laughable character, but quite a caricature—it appears from the preface that Eyre had been severely censured in the Theatrical Examiner for having acted in his own piece—to this he modestly replies, that having been engaged for a particular line of acting, he was compelled *most reluctantly* to fulfil the duties of his station—he might have asked why he was to be blamed for doing what Cibber, Foote, and others had repeatedly done? his not being so good an actor or author does not at all affect the propriety of the thing.

Eyre was a man of respectable family, and good connexions—his mother's sister was married to the Bishop of Ely—he had been at Pembroke Hall Cambridge—before he came to Bath he had married an actress—he went off from Bath with Miss Smith of that theatre, to whom he either gave his name, or was married, upon the frivolous pretence of some irregularity with which his first marriage was attended—he died at Edinburgh leaving a family by Miss Smith in distressed circumstances—she had a good benefit after his death—his first wife is still alive at Bath.

Aug. 1. Africans. Selico = C. Kemble, 1st time.

2. Not acted 10 years, Two Strings to your Bow. Lazarillo = Liston, 1st time.

6. Doubtful Son. Fabuletto = Farley, 1st time : Leon = Stanley.

7. Spoil'd Child. Little Pickle = Miss H. Kelly : —with Battle of Hexham. Gondibert = C. Kemble, 1st time : —and—never acted—Bombastes Furioso. Artaxominous (King of Utopia) = Mathews : General Bombastes (in love with Distaffina) = Liston : Fusbos (Minister of State) = Taylor : Distaffina = Miss H. Kelly : —acted 23 times—Artaxominous is discovered drinking—Bombastes returns victorious—Artaxominous makes love to Distaffina—he and Bombastes fight—the King dies—Fusbos kills Bombastes—at the conclusion the King and Bombastes jump up alive——this is a Burlesque Opera in one act—it was printed at Dublin in 1813—at that time Munden and W. Farren acted Bombastes and Fusbos.

10. Point of Honour.

13. Hamlet. Hamlet = C. Kemble : Ghost = Eyre : Laertes = Stanley : Polonius = Mathews : —with Son in Law. Bowkitt = Jones : Arionelli = Taylor : Vinegar = Eyre.

15. Pizarro. Rolla = Sowerby, 1st time : Orozembo = Farley.

17. Taylor's bt. Young Quaker. Clod = Mathews : —with Imitations by Taylor—and Mayor of Garratt. Jerry Sneak = Liston.

20. For bt. of Mathews. Five Miles Off—Blue Devils—and Killing no Murder.

22. For bt. of Mr. and Mrs. Liston. Never acted

there, Every one has his Fault. Sir Robert Ramble = C. Kemble : Harmony = Liston, 1st time : Solus = Mathews, 1st time : Lady Eleanor Irwin = Mrs. Glover : Mrs. Placid = Mrs. Gibbs, 1st time.

24. Mrs. Glover's bt. Never acted there, Wives as they were and Maids as they are. Bronzely = Jones : Miss Dorillon = Mrs. Glover : Lady Priory = Mrs. Gibbs.

28. Iron Chest, with, never acted there, Wicklow Mountains. Billy O'Rourke = Liston.

Sep. 7. For bt. of Mrs. Gibbs. Inkle and Yarico. Inkle (1st time and for that night only) = C. Kemble : Trudge = Mathews :—with Lock and Key. Ralph = Mathews.

15. Africans, with Killing no Murder.

### BATH 1809-1810.

Miss Smith, late of C. G., and formerly of this theatre, is engaged to perform 3 nights previous to her return to Dublin.

Oct. 7. Miss Smith acted the Soldier's Daughter.

14. Adrian and Orrila. Michael = Lovegrove :

Orrila = Miss Jameson : Matilda of Clermont = Miss Smith.

21. Jealous Wife. Mrs. Oakly = Miss Smith.

28. Miss Smith acted Grecian Daughter, for her bt. Nov. 18. Honey Moon. Duke = Elliston.

21. Dramatist. Vapid = Elliston : Floriville = Stanley, from Manchester, 1st app. :—with Of Age To-morrow. Frederick = Elliston : Molkus = Gattie : ——— Stanley had only been some few months on the stage, and was at this time a raw actor—he improved greatly before he left Bath.

23. Elliston acted Macbeth.

25. Elliston acted Ranger, and Hunter of the Alps.

28. Elliston acted 3 Singles, and Deaf Lover.

30. Elliston's bt. Heir at Law. Dr. Pangloss = Elliston : Daniel Dowlas = Blisset, for that night only :—with Sylvester Daggerwood, by Elliston :—and Three and Deuce.

Dec. 5. Bold Stroke for a Wife. Col. Feignwell = Bannister :—with Prize. Lenitive = Bannister :—in Feignwell he was too old for the Beau, but spoke the part well—he was very good in Pillage, the Dutchman, and Quaker—in Lenitive he was excellent as the Apothecary, but too old for the latter part of the character.

7. Rivals. Acres = Bannister = Faulkner = Abbott : Mrs. Malaprop = Mrs. Grove : Julia = Miss Jameson : —with Ways and Means. Sir David Dunder = Bannister : Random = Stanley, 2d app.

9. Bannister acted Marplot, and Peeping Tom.

12. Jew. Sheva = Bannister : Frederick Bertram = Abbott : Eliza Ratcliffe = Miss Jameson :—with

Sylvester Daggerwood, and Village Lawyer, by Bannister:—Bannister was excellent in Sheva and Sylvester Daggerwood, but not much superiour to Eliston.

14. Poor Gentleman. Ollapod = Bannister : Frederick = Abbott : Stephen = Lovegrove :—with Children in the Wood. Walter = Bannister.

16. Confederacy. Brass = Bannister : Dick = Stanley : Moneytrap = Lovegrove :—with Weathercock. Tristram Fickle = Bannister :—Confederacy had not been acted for 46 years.

19. She wou'd and She wou'd not—with Son in Law, and Purse—Bannister acted Trappanti, Bowkitt and Will Steady—in Trappanti he was excellent in the 4th act, but inferiour to King, when Hypolita is discovered to be a woman—this was Bannister's bt. and last performance—but on Dec. 22 he delivered at the Rooms "Bannister's Second Budget" for 1809."

21. Othello = Sowerby, from Edinburgh, 1st app. : Iago = Bengough :—with Killing no Murder. Buskin = Mallinson : Apollo Belvi = Lovegrove :—he failed in this part.

23. Never acted there, Foundling of the Forest. Count de Valmont = Bengough : Florian = Abbott : Bertrand = Cunningham : L'Eclair = Mallinson : Baron Longueville = Sowerby : Unknown Female = Miss Marriott : Monica = Mrs. Grove.

Jan. — Mrs. Dickons acted 7 nights.

18. Adelgitha. Guiscard = Sowerby : Lothaire = Abbott.

27. West Indian. Belcour = Stanley.

Feb. — Braham acted 9 nights.

2. Venoni. Prior of St. Mark = Sowerby: Venoni = Abbott.

9. Romeo and Juliet. Romeo = Gentleman, 1st app. on any stage: Juliet = Miss Jameson: Nurse = Mrs. Grove:—the gentleman, who acted on this evening, afterwards called himself the Amateur of Fashion—many gentlemen have been weak enough to fancy themselves actors, but no one ever persevered in obtruding himself for so long a time on the notice of the public, in spite of laughter, hissing, &c.—several persons, who wished him to continue to expose himself for their diversion, paid him extravagant compliments, which his vanity induced him to consider as sincere.

13. Braham's bt. False Alarms.

15. Deuce is in him. Prattle = Lovegrove.

27. Hero of the North. Gustavus Vasa = Stanley: Gabriel = Lovegrove.

March 2. Mr. and Mrs. Sedley's last bt. Henry 8th. King = Bengough: Wolsey = Sowerby, his last app. previous to his performing in London: Buckingham = Abbott: Cromwell = Sedley: Queen = Miss Marriott:—with Collins' Ode, by Sowerby, and Forty Thieves—in the course of the evening Mr. and Mrs. Sedley will have the honour of bidding farewell to their Bath friends—Sedley had the manners and appearance of a Gentleman, but was a faint actor—some years after he had retired from the stage, he became Heir at Law to a landed property of £1700 a year.

3. Sudden Arrivals, with Raymond and Agnes.

6. Elliston acted Don Felix, and 3 Singles.

8. Mountaineers. Octavian = Elliston.

10. Much ado. Benedick = Elliston :—with (not acted 20 years) Critic. Puff = Elliston : Sir Fretful = Lovegrove.

13. Provoked Husband. Lord Townly = Elliston : Sir Francis = Lovegrove.

15. Iron Chest. Sir Edward Mortimer = Elliston : Wilford = Abbott :—with Of Age to-morrow. Frederick = Elliston.

17. Elliston acted Archer, and the Lyar.

22. Cunningham's bt. Blisset acted Old Rapid.

24. Lovegrove's last bt. Blind Bargain—  
with Sylvester Daggerwood, and Killing no Murder—  
Lovegrove acted Sir Andrew Analyse and Sylvester  
Daggerwood.

29. Henry 4th. Hotspur = Bengough : Falstaff =  
Blisset.

31. Miss Marriott's last bt. How to grow Rich.  
Smalltrade = Lovegrove : Lady Henrietta = Miss  
Marriott :—Miss Marriott will take leave of her  
Bath friends.

April 3. Bengough acted the Stranger for  
his bt.

5. Abbott's bt. Man and Wife, with Critic—  
Abbott acted Charles Austencourt—and Puff, 1st  
time.

7. Charlton's bt. Never acted there, Tempest.  
Prospero = Bengough : Ferdinand = Abbott : Caliban  
= Gattie : Miranda = Miss Jameson.

26. Dowland's bt. School of Reform, with, never  
acted there, Valentine and Orson. Valentine =

Dowland :—the piece produced under the direction of Dowland.

30. Lancaster gave his Lecture on the Education of the Poor—the use of the theatre was offered to him gratis.

May 1. Jane Shore = Miss Marriott: Alicia = Mrs. Litchfield, late of C. G.—her 1st app. there.

4 and 5. Mrs. Litchfield acted Mrs. Oakly, and Madame Clermont.

8. Earl of Essex. Queen Elizabeth = Mrs. Litchfield.

11. Mrs. Litchfield acted Lady Macbeth, and Irish Widow, for her bt.

15. Mrs. Grove's bt. Speed the Plough. Miss Blanchard = Mrs. Litchfield :—with a Mono-drame, called the Captive, by Mrs. Litchfield.

22. She Stoops to Conquer. Hardcastle = Blisset.

29. For bt. of Stanley, Miss Chapman, and Miss Egerton. Way to get Married. Tangent = Stanley.

June 30. Theatrical Fund. Elliston acted Rover, and Hunter of the Alps—he not only acted gratis, but gave £50 to the Fund.

July 14 and 21. Incledon acted.

## D. L. COMPANY AT LYCEUM 1810-1811.

- Sept. 20. Hypocrite, and Mayor of Garratt.  
 21. Soldier's Daughter, and Honest Thieves.  
 22. Mrs. Edwin acted Rosalind, 1st time.  
 25. Man and Wife, with No Song No Supper.  
 28. Jealous Wife. Sir Harry Beagle = Wrench,  
 1st time : Mrs. Oakly = Mrs. Glover, 1st app. there.  
 29. Heir at Law. Cecily = Mrs. Horn, late Miss  
 Ray.
- Oct. 2. Stranger, and Ella Rosenberg.  
 3. Lovegrove, from Bath, made his 1st app. in  
 Lord Ogleby.  
 4. School for Scandal.  
 8. Clandestine Marriage. Miss Sterling = Mrs.  
 Glover : with Hit or Miss.  
 10. Way to keep him. Sir Bashful Constant =  
 Lovegrove. Widow Belmour = Mrs. Glover, 1st  
 time.  
 11. Beaux Stratagem. Scrub = Knight, 1st time :  
 Mrs. Sullen = Mrs. Glover, 1st time :—with Rosina  
 by Miss L. Kelly, being her 1st app. on any stage.  
 13. Castle Spectre—17. Much ado.  
 18. John Bull. Job Thornberry = Lovegrove :  
 Lady Caroline = Mrs. Glover, 1st time : with Qua-  
 ker. Solomon = Mathews, 1st time.  
 20. Busy Body. Sir Francis Gripe = Lovegrove :  
 Miranda = Mrs. Glover, 1st time. (there)  
 23. Miss Duncan made her 1st app. this season  
 in Letitia Hardy.  
 25. West Indian. Varland = Knight.

27. All in the Wrong. Belinda = Miss Duncan, 1st time : Lady Restless = Mrs. Glover, 1st time : —she acted the part at D. L. April 2 1803—similar mistakes are frequently made in the bills—they are inexcusable—as though it is not the duty of the Manager, or Prompter, of one theatre, to know what had happened at another theatre—yet it is certainly his duty, before he makes such assertions in the bills, to ask the performer, whether he, or she, had acted the part at any of the London theatres before, or not.

30. Heir at Law. Dr. Pangloss = Lovegrove, 1st time : Zekiel = Knight, 1st time : with Devil to Pay. Jobson = Lovegrove, 1st time.

31. Mountaineers. Octavian = Musgrave, from Manchester and Liverpool, 1st app. : with Midnight Hour. Marquis = Wrench, 1st time.

Nov. 1. Lovegrove acted Justice Woodcock.

2. John Bull. Mary = Miss Bew, from Brighton, 1st app. : —theatre was shut till 14th on account of the death of the Princess Amelia.

15. Downton's 1st app. since his accident—he acted Dr. Cantwell.

17. Confederacy—19. Trip to Scarborough.

24. Two Strings to your Bow. Lazarillo = Lovegrove, 1st time.

26. Mrs. Edwin acted Country Girl, 1st time.

30. Never acted, Transformation, or Love and Law. Camelion = Mathews : Cautious = Knight : Laglast = Oxberry : Makesafe = Penson : Malachi = Wewitzer : Adelaide = Miss Kelly : Judith = Mrs. Sparks : Lady Pepperpot = Miss Tidswell : —acted 15 times—this musical Farce is attributed to Allingham, and is not printed.

Dec. 3. Merry Wives. Mrs. Ford = Mrs. Glover.

5. Deaf and Dumb. Julio = Mrs. Edwin, 1st time: Dominique = Knight, 1st time: Madame Franval = Mrs. Sparks, 1st time.

7. Rivals—10. Riches.

26. George Barnwell = Melvin:—with, never acted, Magic Bride. Musaf = Raymond: Mandrillo = Knight: Princess Altemira = Mrs. Edwin: Lauretina = Mrs. Powell:—this dramatic Romance is attributed to Skeffington, and is not printed—acted about 12 times.

28. Honey Moon. Duke = Wrench, 1st time.

Jan. 2. Never acted, Lost and Found. Daniel (a country fellow) = Oxberry: Harry (son to Old Ledger) = Wrench: Sir Frederick Flimsy = Russell: Sir Testy Supple = Dowton: Wilmot = Wroughton: Old Ledger = Lovegrove: Quirk (an attorney) = Penson: Charles Hastings (in love with Emily) = Holland: Bustle = De Camp: Miss Supple (daughter to Sir Testy) = Miss Duncan: Lady Supple = Miss Tidswell: Emily (in love with Hastings) = Mrs. Edwin: Mrs. Lawrence = Mrs. Maddocks:—in the D. P. of this play as printed, there are no less than three errors—Penley's name stands to Quirk—Mrs. Sparks' to Lady Supple—and Miss Tidswell's to Mrs. Lawrence—acted 11 times—Wilmot, when in India, had adopted Hastings, who was the son of a deceased friend—he had sent him to England—consigned him to the care of Old Ledger—and remitted £40,000 for his use—Old Ledger had embezzled the money—treated Hastings with indignity—and written a very bad character of him to Wilmot—Hastings had left Old Ledger's house—had entered into the

army, and had risen by his merit to be a Lieutenant—here the play begins—Wilmot returns home in the hope of finding Hastings, and saving him from ruin—Sir Frederick and Young Ledger are suitors to Miss Supple—she prefers Sir Frederick—her father wishes her to marry Young Ledger—Sir Frederick wants to seduce Emily—at the conclusion, Miss Supple exposes Sir Frederick, and gives her hand to Young Ledger—Emily proves to be the daughter of Wilmot—she marries Hastings—Wilmot is satisfied that Hastings had behaved honourably—this is an indifferent C. by Masters.

18. *Raising the Wind.* Diddler = Wrench : Sam = Knight.

19. *Stranger, with, never acted, Bee-Hive.* Mingle (an innkeeper) = Mathews : Capt. Merton = Wrench : Rattan = Lovegrove : Emily = Mrs. Mountain : Cicely (her maid) = Miss Kelly : Mrs. Mingle = Miss Tidswell :—acted 48 times—the scene lies at an inn on the coast—the sign of the inn is the Bee-Hive—Merton and Emily had been engaged by their parents to marry—they had corresponded, but had not seen one another—Emily assumes the name of Mrs. Fairfax—Merton assumes the name of Sinclair—when they meet, they fall mutually in love—Merton discovers that the lady whom he has seen is Emily—he determines to be revenged on her for concealing herself—for this purpose he introduces Rattan to Emily as Capt. Merton—Emily is disappointed—Mingle informs Emily of the trick which had been played her—she determines to be revenged—in the next scene she affects to like Rattan—Merton is enraged—Rattan forgets himself, and says his name is

Rattan——this is a good musical F.—it is attributed to Millingen—Mathews' acting was excellent.

31. Never acted, Peasant Boy. Julian (the Peasant Boy—in love with Rosalie) = Miss Kelly: Baron Montaldi (kinsman to Alberti) = Raymond: Ludovico (servant to Alberti) = Lovegrove: Duke Alberti = Holland: Hyppolito = Phillips: Ambrose (an old soldier—father to Julian) = Smith: Vincent (father to Rosalie) = Carr: Fabian (servant to Hyppolito) = Oxberry: Lupatro (confederate with Montaldi) = Waldegrave: Olympia (sister to Alberti) = Miss Duncan: Rosalie (in love with Julian) = Miss Poole: Leonora (wife to Alberti) = Mrs. Powell: Marinetta = Mrs. Bland:—acted 24 times—the scene lies in the Venetian Friuli, at the foot of the Alps—Montaldi is a man of desperate fortunes—he had, under the assumed name of Serbelloni, cheated Hyppolito at the gaming table—Hyppolito had exposed him—Montaldi employs two bravoës to carry off Olympia as she is hunting—his object is to force her to marry him—Hyppolito rescues Olympia from the bravoës—she invites him to her brother's—they fall mutually in love—Montaldi goes to Alberti's palace—the Duchess receives him as it is natural she should receive her husband's relation—Alberti is from home—Hyppolito is struck at seeing Montaldi—Montaldi affects to be a stranger to him—Alberti sends the Duchess a letter to announce his return—Montaldi determines to murder Alberti—he puts on a mask, and assaults Alberti in an avenue leading to the castle—they fight—Alberti falls—Ludovico rushes in, and drives off Montaldi—Alberti's wound proves to be slight—Montaldi is pursued—he takes off his

mantle, and flings it down, with the mask in it, at the door of Vincent's cottage—Julian enters from the cottage, and takes up the mantle—one of the pursuers sees Julian with the mantle in his hand—another of them enters with Julian's dagger which he had lost among the rocks—Julian is taken into custody as the person who had attempted to murder Alberti—Julian and Rosalie were to have been married on the following day—Ludovico visits Julian in his prison—he tells him as a last resource to call on Ludovico—Alberti deposes Montaldi to try Julian—Julian is on the point of being condemned—he calls on Ludovico—Ludovico deposes that he wounded the hand of the person with whom he fought—Julian's hand has no mark of a wound—Ludovico next produces a ring, which he had struck from the finger of the assassin—the Duchess knows it to be the ring which she gave to Montaldi—Montaldi snatches at the ring—Ludovico seizes Montaldi's hand, and discovers the wound on it—Montaldi is carried off—this Opera, in 3 acts, was written by Dimond.

Feb. 19. School for Friends. Lord Belmour = Wrench : Mrs. Hamilton = Mrs. Edwin.

March 2. Never acted, Ourselves. Sir John Rainsford = Dowton : Sir Sydney Beaufort = Wrench : Fitzaubin = Holland : O'Shanauhan = Johnstone : Darlington (son to Mrs. Shanauhan by a former husband) = De Camp : Cuff = Penley : Miss Beaufort (sister to Sir Sydney) = Miss Duncan : Unknown Lady = Mrs. Glover : Octavia = Mrs. Horn : Mrs. O'Shanauhan = Mrs. Harlowe : Ready = Mrs. Scott :—acted 16 times—Fitzaubin had been

educated as the presumptive heir of his uncle—his uncle on dying had left his large property to Octavia—he had appointed O'Shanauhan and Sir John Rainsford as her guardians—O'Shanauhan had brought Octavia from Ireland to London—he is an honest man—his wife wants to get Octavia married to her son, without caring by what means—O'Shanauhan, with his wife and Octavia, is overturned at Miss Beaufort's door—as Octavia's spirits are hurried by the accident, she is left under the care of Miss Beaufort—Octavia, on seeing Sir Sydney, leaves the house—Sir Sydney had fallen in love with Octavia in Ireland—he had gained her affections, but was too proud to marry her, as she was at that time living in obscurity—Octavia puts herself under the protection of Fitzaubin, who has rescued her from Darlington—at Fitzaubin's lodgings she meets with the Unknown Lady, who proves to be her mother—a solicitor's clerk mistakes O'Shanauhan for Sir John Rainsford—he tells him that Octavia is his daughter—and gives him a paper in confirmation of the intelligence—O'Shanauhan drops the envelope, which is directed to Sir John—Darlington puts his foot on it, so that O'Shanauhan does not discover the mistake—at the conclusion, the Unknown Lady proves to be the wife of Sir John Rainsford, whom he had cruelly deserted—they are reconciled—Fitzaubin succeeds to his uncle's property, which Octavia was to forfeit, if she should find her father—Sir Sydney and Fitzaubin marry Octavia and Miss Beaufort—this is a moderate C. by Miss Chambers.

19. Haunted Tower—23. False Alarms

## 30. Braham's bt. Siege of Belgrade.

April 17. Castle of Andalusia. Pedrillo = Mathews : Spado = Lovegrove.

27. Never acted, Americans — American Indians — Furesco = Horn : Kelko = Lovegrove : Lodina = Mrs. Mountain : Chittibaw = Mrs. Bland : — British — Wilmot = Braham : Mac Manus = Johnstone : Dabble = Mathews : Louisa = Miss Kelly : — Americans — Paul Tyrold = Dowton : Martin Slow = Knight : — Africans — Zedekiah = Oxberry, &c. : — acted 14 times——this Op. in 3 acts, is attributed to Arnold and not printed.

May 20. Never acted, Where to find a Friend. Sir Harry Morden = Wrench : General Torrington = Wroughton : Heartly = Dowton : Barny = Mathews : Timothy Scamp = Oxberry : Bustle = De Camp : Lady Morden = Miss Duncan : Miss Heartly = Miss Kelly : Mrs. Bustle = Mrs. Sparks : — this C. was written by Leigh—it was acted but once at this time, but was brought out again at D. L. (as a new piece) Nov. 23 1815——Oulton says that this was Dowton's bt., but it is not said so in the bill—Oulton however is probably right, as the Gentleman who wrote the play was intimate with Dowton.

27. Johnstone's bt. West Indian with Horse and Widow. Killruddery = Johnstone : Ferret = Knight.

31. Raymond's bt. Cabinet, with, 1st time, Morning Post, and Morning Herald. Doctor Bos = Dowton : Roger Sharp = Knight : Miss Caroline Bos = Mrs. Sparks : Madge = Miss Bew : — after which (for that night only, and by permission of the Proprietors of the English Opera) Twenty Years Ago. Geraldo = Raymond : Carlo = Dowton : Count

D'Essars (President of Police at Paris) = Penson : Jaques (his postillion) = Knight : Henri (son to D'Essars) = J. Smith : Julia = Miss Poole : Brunette (servant to Geraldo) = Miss Kelly :—the scene lies between Biançon and Modena, in the Alps—Twenty Years Ago the Marquis D'Anglade had been accused of a robbery—D'Essars had sentenced him to the rack—D'Anglade, after having been racked, had made his escape—he had assumed the name of Geraldo—Julia had been patronized by Madame D'Essars—Henri had fallen in love with her—her father had forbidden him to think of her—Julia had left the Count's house that she might not be suspected of wishing to obtrude herself upon the family—the Count believes she had gone off with his son—at the opening of the piece the Count and Henri are in pursuit of Julia, but separately—Julia and Carlo lose their way near Geraldo's cottage—Geraldo is prevailed on to admit Julia into his house—D'Essars enters—Geraldo knows him—he does not know Geraldo—Geraldo and Julia make their escape, but are overtaken by D'Essars—D'Essars says that Julia is the daughter of D'Anglade—some soldiers by his orders seize on Geraldo—Henri enters—and then Carlo—the latter brings a Gazette, from which it appears, that D'Anglade's innocence had been proved, and D'Essars had been dismissed from his office—Geraldo gives his daughter to Henri——this is a moderate Melo-drame by Pocock—it came out at the Lyceum in the summer—the Morning Post and Morning Herald is not printed—it is not even mentioned in the B. D., or by Oulton.

June 3. For bt. of Mathews. Inkle and Yarico,

with Critic. Puff (for that night only) = Mathews !  
Sir Fretful = Mathews !!

5. Melvin's bt. Suspicious Husband. Ranger =  
Melvin : Clarinda = Miss Duncan : — with Blue  
Devils. Megrim = Melvin : — and Review. John  
Lump (for that night only) = Melvin : Caleb Quotem  
= Mathews.

6. For bt. of Smith, and Miss Kelly. Plots ! or  
the North Tower—Dowton—Knight—Miss Kelly,  
&c.—with Modern Antiques. Joey = Mathews :  
Nan = Miss Kelly, 1st time.

Plots came out at the Lyceum, as English Opera  
House, in Sept. 1810—it is attributed to Arnold  
—the songs only are printed with the following D. P.  
Baron of Hexamdale = Dowton : Earl Malcolm =  
Horn : Gondibert = Philipps : Hubert = Smith :  
Austen = Penson : Arnulf = Knight : Lurcher =  
Oxberry : Frederica = Miss Grilietti : Laura = Miss  
Kelly : — Scene on the borders of Scotland and Nor-  
thumberland—see Oulton.

18. (Last night) Clandestine Marriage.

As the Company were weak they very properly  
trusted to new pieces and Operas.

Raymond in his address at the close of the season  
said—" The exertions which were found necessary  
" to keep pace with the powerful attractions of a  
" new species of performers (the Quadrupeds of  
" C. G.) you have fully appreciated \* \* to make  
" one comment on the good or injury these new and  
" well-trained actors may do to the drama, or its pro-  
" fessors, would in me be presumptuous—if however,  
" genius, wit and true morality, shall still be allowed  
" to maintain their power upon the British stage,

“ and by their well-directed force uphold the pure  
“ taste of the legitimate drama, the Proprietors of  
“ this theatre pledge themselves to continue their  
“ labours,” &c. (*Dram. Censor.*)

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### THIRD THEATRE.

In 1810-1811, a 3d theatre was much talked of both in and out of Parliament—it was chiefly owing to the exertions of Mr. Whitbread in settling the affairs of D. L., and to his opposition in the House of Commons, that the bill for a 3d theatre did not pass—the advocates for that measure seem to have overlooked one material point—as Colley Cibber said to Christopher Rich on a similar occasion, “ where are your actors ? ”—an Act of Parliament cannot create them, and money can only purchase such as there are—the Proprietors of a 3d theatre would probably have seduced some few performers from the D. L. and C. G. Companies by the offer of a larger salary or better parts—(as John Rich did when he opened L. I. F. in 1714)—they must have completed their establishment from the theatres out

of London—the latter measure would have been only forestalling the market—as it is, a performer who has distinguished himself in a provincial theatre, is pretty sure of an engagement at D. L. or C. G.—sooner or later according to circumstances—the result of a 3d theatre must ultimately have been, that the theatrical talents, which existed, would have been divided by 3 instead of 2, and that consequently plays would have been worse acted in all the 3 theatres—rarely has it happened, that with 2 theatres there have been two strong Companies—the only rational plan on which a 3d theatre could have been opened, would have been to have confined it to the performance of Operas.

The promoters of a 3d theatre had formed some very good resolutions.

No freedoms of any kind, or orders, even to authors or performers, were to be granted, as they only serve to influence, or overpower the judgment of the public, as to the merit of plays or actors—and also they occasion cabals, by introducing partizans for insidious purposes—or they are used as decoys, to give a false appearance to the theatre.

The theatre was to have been built in such a manner as to afford the greatest possible security against fire—and to secure to the spectator and auditor the full advantage of sight and hearing, without forcing either the performers or the company to overstrain their organs.

The prices were to have been—boxes 6s.—pit 3s.—galleries 2s. and 1s.—the size of the theatre was to have been little more than the extent of old D. L., which, exempt from renters and other free people,

would, at the old prices, hold as much money, as the modern excessively large theatres, loaded as they are with so many gratis admissions—the stage boxes were to be appropriated to the friends of the performers, instead of orders—see Dramatic Censor for 1811—pp. 97—218.

It seems that the Proprietor of C. G. had sold the dormant Patent.

Peake the Treasurer of D. L. in a letter dated Nov. 5 1809 says—“ It may be proper to announce  
“ that, should a third theatre be really desirable, and  
“ called for by the public, the dormant Patent annexed to this theatre, under the royal sanction,  
“ will be immediately put in action for the attainment  
“ of that object.”

Fry, the Solicitor for the intended Subscription Theatre, in a letter dated Nov. 8 1809 says—“ We  
“ understand that when it was in contemplation to  
“ pull down old Drury, and rebuild the late theatre,  
“ as the Company was then playing on a patent that  
“ had not many years to run, in order to induce the  
“ public to subscribe for the erection of the new  
“ theatre, it became necessary to obtain a more  
“ permanent tenure, than a temporary patent—and  
“ as Mr. Harris then had lying dormant what was  
“ *considered* to be a patent in *fee*, that patent was  
“ purchased with some of the fund raised for building new Drury”—(*Oulton*)—the Patent mentioned in these letters was that granted to Killegrew.

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## C. G. 1810-1811.

When the O. P. riots were last season brought to an end, it had been stipulated, that the whole tier of private boxes, with the exception of 3 on each side, should be thrown open to the public—but on the last night of the season Kemble had stated, that, since the treaty at the Crown and Anchor, an Act of Parliament had been passed for the rebuilding of D. L., which allowed the proprietors to have as many private boxes as they pleased—this would give D. L. an advantage over C. G. if the treaty were rigorously enforced—he added—“ we shall be happy “ to receive that as a boon of your liberality, which “ the other theatre will claim as right by law”—this speech was received with a mixture of disapprobation and applause.

On the 1st night of this season, 12 centre boxes of the private circle were thrown open to the public—no more private boxes were retained than there had been in the old theatre before the fire—but because the Crown and Anchor treaty was not strictly adhered to, the O. P. riots were renewed—and continued till the Proprietors were compelled to give up the point—the theatre was shut for a week in order to make the necessary alterations—(*Oulton*)—might, as is usual in these cases, overcame right—nothing could be more reasonable, than that both the Patent Thea-

tres should be on the same footing—but it would have been more prudent, if the Proprietors of C. G. had waited till D. L. had been rebuilt and opened—they would then have brought forward their appeal with a better grace, and the animosity of their opponents would probably have been softened by time—the reason for making an appeal to the public at the end of last season was, to avoid the expense of the alteration.

Sept. 10. (First night) Beggar's Opera, and Raising the Wind.

12. Wheel of Fortune, and Escapes.

14. Love in a Village. Justice Woodcock = Blanchard : Hodge = Liston :—with Child of Nature, by Mrs. H. Johnston.

17. Suspicious Husband—no play till 24th.

27. School of Reform—28. All in the Wrong.

Oct 4. John Bull—8. Hamlet.

9. Conscious Lovers, and Of Age To-morrow.

13 (and 29) Shakspeare's King Lear—the Reviser had not as yet found out the difference between Tate and Shakspeare.

16. Heir at Law, with (1st time) Bridal Ring. Marquis de Vinci = Young : \* \* = Fawcett : Victoria Malcour = Mrs. C. Kemble : Juliana = Mrs. H. Johnston :—acted 4 times—this dramatic Romance is attributed to Reynolds, and is not printed.

17. Mrs. Siddons acted Lady Macbeth.

18. Beaux Stratagem—19. Iron Chest.

20. Henry 8th. King = Egerton—22. Revenge.

23. Gamester. Stukely = Egerton.

24. Inkle and Yarico—25. Mountaineers.

27. King John—30. Egerton acted Villeroi.

Nov. 1. Henry 4th 1st part. Falstaff = Fawcett.

2. Young acted Kitley.

21. Provoked Husband. Lord Townly = Young.

22. As you like it: Touchstone = Fawcett : Jaques = Kemble : Orlando = C. Kemble : Adam = Murray : Rosalind = Mrs. H. Johnston : Audrey = Mrs. C. Kemble.

23. Child of Nature by Miss S. Booth, her 1st app. there.

29. Never acted, Gustavus Vasa—founded on the Hero of the North. Gustavus Vasa = Young : Mar-coff = Fawcett : Gabriel = Emery : Casimir Rubenski = Murray : Carlowitz = Egerton : Sigismund of Calmar = Incledon : Princess Gunilda = Mrs. H. Johnston : Frederica Rubenski = Mrs. Dickons : Alexa = Mrs. C. Kemble : Ulrica = Mrs. Liston : Santa Michaelwina = Mrs. Weston :—acted 14 times—this is only the Hero of the North with a new name—Dimond had made alterations and improvements in his play—in particular he meant to have exhibited to the view of the audience some of the actions of Gustavus which had been before only related—the piece had been announced for representation under the title of *Gustavus of Sweden*—at the last rehearsal but one, Kemble called Dimond aside, and said he had received a note from that unaccountable fellow Mr. Larpent to prohibit the play—as soon as the rehearsal was over, Kemble posted to the Chamberlain's Office, where of course he met with no redress—he was told with the usual insolence of the Chamberlain's deputies—"they had not time to read the

“play—should not point out particulars, but it must “be laid aside”—on his return to the theatre, he told Dimond that he must undo every thing that he had done—and that the piece must be played as originally written—at the next rehearsal, he particularly insisted that every performer who had to mention the word *Gustavus* should tack *Vasa* to it—for the high and mighty potentates had condescended so far as to intimate that such was their will and pleasure—they would probably have prohibited the revival of the *Hero of the North* at this time, if it had been in their power—the only reason that could be conjectured for this absurd and arbitrary conduct of these petty tyrants was, that the Ex-king of Sweden being in England at this time, and ministers being determined not to acknowledge him, they were afraid that people should imagine, that a play called *Gustavus of Sweden* had some reference to him.

Dec. 1. Henry 8th. Buckingham = Barrymore, 1st app. at New C. G. :—with (2d time) Spoil'd Child. Little Pickle = Miss S. Booth : Tag = Liston : Old Pickle = Emery.

6. Othello = Young : Iago = C. Kemble : Cassio = Brunton : Desdemona = Mrs. H. Johnston : *Æmilia* = Mrs. Weston.

8. All the World's a Stage. Kitty Sprightly = Miss S. Booth.

11. Isabella, with, never acted, X. Y. Z. Neddy Bray = Liston : Roscius Alldross (a manager) = Fawcett : Ralph Hempseed = Emery : Grumbleton = Blanchard : Capt. Galliot = Hamerton : Dora Mumwell (an actress) = Mrs. Davenport : Maria = Miss Bolton : Mrs. Mouser = Mrs. Weston :—this is a

moderate Farce by Colman Jun.—it was well acted—Aldross and Neddy Bray separately put an advertisement into the newspaper, under the signature of X. Y. Z.—one for an actress—the other for a wife—each of them gets the answer designed for the other—this produces equivoue, but nothing sterling—see Beggar on Horseback, Hay. June 16 1785—after the 2d night this Farce was laid aside in consequence of an order from the Court of Chancery.

13. Kemble acted Shylock.

18. Macbeth, with Miss Lucy, or the Virgin Unmasked. Coupee = Liston : Blister = Blanchard : Quaver = Taylor : Miss Lucy = Miss S. Booth :—this Farce was originally called the Old Man taught Wisdom, or the Virgin Unmasked—it had been played for many years under the second title—why Kemble chose to call it Miss Lucy, was best known to himself—the title of the sequel was Miss Lucy in Town.

28. Every one has his Fault—the characters as formerly advertised—at this time the name of the play was just mentioned, and the rest of the bill dedicated to the service of a new Pantomime—it appears from the bottom of the bill for the 27th that Egerton acted Capt. Irwin, and Miss S. Booth, Edward—Miss Wooburn was omitted—the rest of the cast was as in the last season.

29. New Way to Pay old Debts. Sir Giles Overreach = Kemble : Wellborn = C. Kemble : Marrall = Munden : Justice Greedy = Liston : Lord Lovell = Barrymore : Lady Allworth = Mrs. Weston : Margaret = Miss S. Booth.

Jan. 5. Twelfth Night. Malvolio = Liston : Sir Andrew Aguecheek = Blanchard : Sir Toby Belch =

Emery : Orsino = Barrymore : Sebastian = Brunton : Clown = Fawcett : Viola = Mrs. S. Booth : Olivia = Mrs. C. Kemble : Maria = Mrs. Gibbs :—acted 7 times—Liston was truly comic in the scene when he read the letter, and in that when he entered cross-gartered, but on the whole Malvolio was a part out of his line—Kemble has introduced into the bill several names which Shakspeare never dreamt of.

8. Jealous Wife. Major Oakly = Barrymore : Capt. O'Cutter = Hamerton : Harriet = Miss Bolton :—rest as before.

16. Merry Wives. Falstaff = Fawcett : Ford = Young : Hugh Evans (Sir Hugh) = Blanchard : Dr. Caius = Farley : Shallow = Simmons : Slender = Liston : Host = Emery : Mrs. Ford = Mrs. C. Kemble : Mrs. Page = Mrs. Gibbs : Anne Page = Miss S. Booth : Mrs. Quickly = Mrs. Davenport.

18. Inconstant. Young Mirabel = C. Kemble : Duretete = Liston : Old Mirabel = Munden : Bizarre = Mrs. C. Kemble : Oriana = Miss S. Booth.

22. Confederacy. Corinna = Miss S. Booth.

26. Cato. Cato = Kemble : Syphax = Egerton : Juba = C. Kemble : Sempronius = Barrymore : Portius = Young : Marcus = Brunton : Marcia = Mrs. H. Johnston : Lucia = Miss S. Booth :—acted 16 times—Cato was very properly revived with change of scenes, in order to obviate the absurdities, in which Addison had involved himself by making the whole play pass in Cato's great hall—see Dennis' remarks in Dr. Johnson's Life of Addison.

A nearer view of the principles on which the unities of time and place stand, will perhaps diminish their value, and draw from them the veneration,

which, from the time of Corneille, they have generally received, by discovering that they have given more trouble to the poet than pleasure to the auditor—the necessity of observing the unities of time and place arises from the supposed necessity of making the drama credible—but without these the drama is credited with all the credit due to a drama—the delight of tragedy proceeds from our consciousness of fiction—if we thought murders and treasons real, they would please no more—the truth is, the spectators are always in their senses, and know from the first act to the last, that the stage is only a stage, and that the players are only players—they come to hear a certain number of lines recited with just gesture and elegant modulation—the lines relate to some action, and an action must be in some place—but the different actions that complete a story may be in places very remote from each other—and where is the absurdity of allowing that space to represent first Athens and then Sicily, which was always known to be neither Sicily, nor Athens, but a modern theatre?—the time required by the fable elapses for the most part between the acts—and time is, of all modes of existence, most obsequious to the imagination—a lapse of years is as easily conceived as a passage of hours—the unities of time and place are not essential to a just drama, and tho' they may sometimes conduce to pleasure, they are always to be sacrificed to the nobler beauties of variety and instruction—he that, without diminution of any other excellence, shall preserve all the unities unbroken, deserves the like applause with the architect, who shall display all the orders of architecture in a citadel, without

any deduction from its strength—but the principal beauty of a citadel is to exclude the enemy—and the greatest graces of a play are to copy nature and instruct life. (*Dr. Johnson.*)

Feb. 5. Never acted, Knight of Snowdoun. Sir Roderick Dhu = Young : Knight of Snowdoun = C. Kemble : Macloon (in love with Ellen) = Liston : Earl Douglas = Barrymore : Earl Mar = Egerton : Murdock = Emery : Norman (in love with Alice) = Blanchard : John of Brent = Bellamy : Ellen (daughter to Douglas) = Miss S. Booth : Alice (her maid—in love with Norman) = Mrs. Dickens : Isabel = Mrs. Liston :—acted 23 times——this musical Drama, in 3 acts, was written by Morton—it is a wretched attempt to dramatize Scott's *Lady of the Lake*—the King of Scotland, as the Knight of Snowdoun, loses his way in the Highlands—Ellen conducts him to the bower—Roderick Dhu and the Knight of Snowdoun meet as in the poem—Douglas falls into the hands of Mar—he is to be put to death, unless 5000 marks should be paid for his ransom — Roderick Dhu is unable to raise such a sum—but he saves the life of Douglas by surrendering himself to Mar—Mar having promised a large reward for Roderick Dhu—Ellen goes to Stirling—Roderick is brought in as a prisoner—the Knight of Snowdoun puts on his robes, and seats himself on his throne—Ellen presents to the King the ring which he had given her with a promise to grant any request that she should make—she requests the freedom of Roderick Dhu—the King pardons Roderick Dhu—the King and Douglas are reconciled—Ellen and Roderick Dhu are united — Morton has taken unwarrantable

liberties with the story—he has completely spoilt the character of Roderick Dhu—he seems to have written the silly part of Macloon, merely because he was determined to have Liston act in his play—in the 1st scene of the 2d act, Norman shakes his sword at Macloon—Morton is so absurd as to make Macloon call this—“one of the keen cuts of northern criticism”—see Bath March 21 1812.

18. Blue Beard, revived. Abomelique = Barrymore : Shacabac = Fawcett : Ibrahim = Simmons : Selim = Taylor : Irene = Mrs. C. Kemble : Fatima = Miss Bolton : Beda = Mrs. Liston :—acted 44 times.

It was formerly the custom to exhibit a scrap of Latin over the curtain—thus at D. L. 1699 (see Love and a Bottle) there was “*Vivitur ingenio*”—it appears from the Spectator, No. 370, May 5 1712, that the Motto then was “*Totus Mundus agit Histrionem*”—Foote put up “*De te fabula narratur*,” which Colman changed to “*Stet fortuna domus*”—these Mottos were very appropriate—and if Harris would have stuck up—from Juvenal—

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“*Lucri bonus est odor ex re*  
“*Qualibet*”—

—it would have pointed out in some few words his notions of theatrical management.

The Dramatic Censor observes—“a novel and marked event occurred at this theatre on this evening, which should be considered as a black epocha for ever, by the loyal adherents to Wit and the Muses—as the Musselmen date their computation of years from the flight of Mahomet, so should the hordes of folly commence their triumphant register,

“from the open flight of common-sense on this memorable night, when a whole troop of *Horses* made their first appearance, in character, at C. G.

“This mode of proceeding in the manager, to obtain money at the expense of his official dignity, can only be apologized for by that sort of worldly philosopher, who asserted, that every man may be said to act sensibly, who takes the most effectual means to obtain his purpose, let that purpose be what it may!”

The dressing rooms for the New Company of Comedians were probably under the Orchestra—in the first row of the Pit, the stench was so abominable, that one might as well have sitted in a stable.

25. *Romeo and Juliet*. Juliet = Mrs. Egerton from Birmingham, 1st app. :—this actress was Miss Fisher of the Bath theatre.

March 2. *Cato*. Marcia = Mrs. Egerton, 2d app.

4. *Henry 5th revived*. King Henry = Kemble : Exeter = Egerton : Gloster = Hamerton : Gower = Barrymore : Fluellin = Blanchard : Pistol = Simmons : Williams = Emery : Mrs. Quickly = Mrs. Davenport :—King of France = Murray : Dauphin = Brunton : Queen of France = Mrs. Weston : Princess Katharine = Miss S. Booth :—acted 5 times.

19. *As you like it*. Rosalind = Mrs. Egerton.

26. *Rivals*. Sir Anthony Absolute = Munden : Capt. Absolute = C. Kemble : Faulkland = Young : Acres = Fawcett : Sir Lucius O'Trigger = Hamerton : Fag = Farley : David = Emery : Lydia Languish = Miss S. Booth : Mrs. Malaprop = Mrs. Davenport : Julia = Mrs. Egerton.

April 1. *Richard 3d*. Gloster = Kemble : Henry

6th = Egerton : Richmond = C. Kemble : Buckingham = Barrymore : Stanley = Murray : Sir William Brandon = Brunton : Lord Mayor = Blanchard : Queen Elizabeth = Mrs. Weston : Lady Anne = Miss S. Booth :—The Tragedy of King Richard the 3d is printed conformably to the representation, and will be to be had (*only at the theatre*) this evening.

J. P. Kemble revised Cibber's alteration of Richard the 3d—but “damned custom had braz'd him so, “that he was proof and bulwark against sense”—he digested the cold mutton, and even the spiders crawling upon hopes did not startle him.

17. Comedy of Errors, revived. Antipholis of Syracuse = Jones : Antipholis of Ephesus = Brunton : Dromio of Ephesus = Blanchard : Dromio of Syracuse = Munden : Ægeon = Murray : Dr. Pinch = Simmons : Abbess = Mrs. Weston : Adriana = Mrs. Gibbs : Luciana = Mrs. Egerton :—acted twice—Munden acted very well, but he was considerably shorter than Blanchard, and could not well be mistaken for him—Jones and Brunton were very well suited.

19. Othello. Æmilia = Mrs. Egerton.

23. Never acted, Gazette Extraordinary. Lord De Mallory = Young : Heartworth = Munden : Dr. Suitall = Fawcett : Sir Harry Aspen = Jones : Major Clayton (friend to Lord De Mallory) = Barrymore : Spruce (valet to Sir Harry) = Hamerton : Lady Julia Sandford = Mrs. H. Johnston : Dowager Lady De Mallory = Mrs. Weston : Miss Alford (in love with Lady Julia's brother) = Miss Bolton : Mrs. Leech (a widow who has buried two husbands, and wants a third) = Mrs. Davenport : Ellen Meredith = Miss S.

Booth :—acted 11 times—the ancestor of Lord De Mallory came into England with William the Conqueror—Sir Harry Aspen, Lady Julia and Miss Alford are of the family of De Mallory—the grandfather of the present lord was so enraged at the marriage of his sister with Heartworth's father, that he formed a plan to prevent a similar circumstance from occurring again—he ordered by his Will that his grandson should marry Lady Julia—or, in case of her refusal, Miss Alford—if the young Lord De Mallory should refuse to marry Lady Julia, he was to forfeit his estates to Sir Harry—at the opening of the play, Lord De Mallory had been abroad for several years—as he had shown an overbearing disposition when a boy, Lady Julia determines not to marry him—she goes with Heartworth to his house near Windermere lake — Lord De Mallory, during his absence from England, had, by his own good sense, and under the direction of Major Clayton, corrected the faults of his temper—on his return, he is piqued at being refused by Lady Julia, and resolved to prove to her that she had not done him justice—with this view he follows her into Cumberland—Heartworth gives an entertainment on the lake in compliment to Lady Julia—Lord De Mallory, in saving Ellen from being drowned, is nearly drowned himself—he and Lady Julia fall mutually in love—she does not know him, as she had not seen him since he was a boy—Lord De Mallory calls himself Major Clayton—Major Clayton had particularly distinguished himself at the taking of Seringapatam—Heartworth is a man who has every Extraordinary Gazette almost by heart—he recounts the behaviour of Major Clayton at

Seringapatam with enthusiasm—he is so pleased with the supposed Major Clayton, that he offers him the hand of Lady Julia with £20,000—Lord De Mallory thinks it derogatory to his honour to marry Lady Julia as Major Clayton—he promises an explanation at a future time, and makes an abrupt exit—Sir Harry dreads ridicule of all things in the world—he fancies that Lady Julia is in love with him—he sees Mrs. Leech go into an arbour in Heartworth's garden, and supposes her to be Lady Julia—this mistake involves him in a ridiculous situation—Dr. Suitall is a faint copy of Sir Positive At-all in the *Sullen Lovers*—(see L. L. F. May 5 1668)—the play concludes with the union of Lord De Mallory and Lady Julia—this is a moderate C. by Holman the actor, who was so injudicious as to call himself in the titlepage J. G. Holman *Esquire*.

29. Comedy of Errors, with, never acted, 'Timour the Tartar. Timour (Khan of the Tartars) = Farley : Oglou (his father) = Fawcett : Agib (Prince of Mingrelia) = Master Chapman : Zorilda = Mrs. H. Johnston : Selima = Miss Bolton : Liska = Mrs. Liston : —acted 44 times—Timour had conquered Mingrelia—Agib is confined in a fortress—Oglou is kind to him, but greatly afraid of Timour, as Timour is in the habit of ordering any person's head to be struck off for the slightest offence—Zorilda enters on horseback, and dressed as an Amazon—Timour supposes her to be the Princess of Georgia whom he means to marry—she is in reality the Princess of Mingrelia, and the mother of Agib—she stipulates that Agib should be sent into Georgia, and confined there—Timour is informed of the deception which had been

practised on him—Zorilda is carried to a fortress—Oglou brings Agib to her—Selima announces the approach of Timour—Agib is concealed—Timour had fallen in love with Zorilda—he now insists that she should marry him immediately—she obtains a respite for one hour—the Georgians attack the fortress—Timour prepares to stab Zorilda—she throws herself from a terrace into the sea—Agib, who had made his escape by the assistance of Oglou, rushes into the water on horseback, and brings out Zorilda—a general engagement takes place—Timour is overthrown, but his life is spared by Zorilda at the intercession of Oglou—in the 1st act there is a combat on horseback between two of the Tartars—in this and in the other scenes the horses acted wonderfully well—this grand romantic Melo-drama was written by Lewis—he says in his advertisement—“ this trifle was written merely to oblige Mr. Harris, who prest me very earnestly to give him a *Spectacle*, in which Horses might be introduced—“ but having myself great doubts of the success of “ these new performers, I constructed the Drama in “ such a manner, that by substituting a combat on “ foot for one on horseback, the Cavalry might be “ omitted without injury to the plot ”—from this account it should seem that Lewis began to write Timour the Tartar before the horses had appeared with so much success in Blue Beard—Timour the Tartar was admirably suited to the purpose for which it was wanted, but such pieces can do no credit to an author of reputation, or to a Patent Theatre—however exceptionable Lewis’ writings may be in some respects, yet they certainly prove him to have

been a man of genius—and as such, he ought not to have prostituted his literary talents to the service of horses——on this evening between the play and entertainment a considerable degree of hissing took place, and placards were exhibited against the horses—however the advocates for rational performers and rational amusements were in a decided minority, and the Melo-drama was received with great applause.

May 1. Douglas. Glenalvon = Barrymore.

11. Country Girl. Moody = Munden : Harcourt = Barrymore : Sparkish = Farley : Belville = Brunton : Country Girl = Miss S. Booth : Lucy = Mrs. Gibbs.

24. All's well that ends well, revived. Bertram = C. Kemble : Parolles = Fawcett : Lafen = Munden : King of France = Egerton : Clown = Blanchard : Steward = Murray : Helena = Mrs. H. Johnston : Countess of Rousillon = Mrs. Weston : Diana = Miss Bolton :—the Dramatic Censor for 1811 says, that the performers deserved much credit for the ability and ardour which they exhibited—and that this praise was strongly due to Munden, Fawcett and Mrs. H. Johnston—yet Fawcett is said to have been hissed—when he came off the stage he put the part into Kemble's hands, and declared that he would not play it again—"then," said Kemble, "you will knock up the play"—Fawcett was however prevailed on to act Parolles a second time on June 22.

30. Young acted Hamlet for his bt.

31. Munden's bt. Poor Gentleman. Frederick = Jones :—with Farmer. Jemmy Jumps = Munden.

June 7. For bt. of Mr. and Mrs. C. Kemble. Much ado. Benedick = C. Kemble : Leonato =

Egerton : Claudio = Brunton : Dogberry = Munden :  
Beatrice = Mrs. H. Johnston.

8. Pizarro. Rolla = Kemble : Ataliba = Egerton :  
—Kemble was taken ill and Young acted Rolla—  
this was said to be Kemble's bt.

10. Pizarro—supposed to be Mrs. Siddons' bt.

11. For bt. of Jones. Country Girl. Sparkish  
= Jones : Country Girl = Mrs. Jordan, her 1st app.  
at this theatre—that is at new C. G.—she had played  
for benefits at the former theatre.

12. Mrs. H. Johnston's bt. Rule a Wife. Leon  
= Kemble : *Don Michael* = Jones : *Cacafogo* = Far-  
ley : Duke of Medina = Barrymore : *Don Juan* =  
Egerton : *Don Alonzo* = Claremont : *Don Sancho*  
(Sanchio) = Hamerton : Estifania = Mrs. H. John-  
ston : Margarita = Mrs. Gibbs : Old Woman = Mr.  
Simmons :—these characters, to whom Kemble has  
thought fit to give the title of Don, were not en-  
nobled by Fletcher—in his works they are only de-  
scribed as officers in the army—it would be tedious  
to notice all the changes, which Kemble's caprice has  
induced him to make—there are few old plays in  
which he has not introduced some names unknown  
to the author.

14. For bt. of Mr. and Mrs. Liston. Young  
Quaker. Young Sadboy = C. Kemble : Capt. Am-  
bush = Egerton : Clod = Liston : Dinah = Mrs. Gibbs :  
Pink = Mrs. Egerton :—with Portrait of Cervantes,  
and Bombastes Furioso. Bombastes = Liston : Ar-  
taxominous = Mallinson, from Hay. : Distaffina =  
Mrs. Liston.

21. Taylor's bt. Not acted 15 years, Hob in the

Well. Hob = Taylor : Sir Thomas Testy = Blanchard.

24. Elvira = Mrs. Siddons :—her last app. this season.

25. Grimaldi acted Acres for his bt. and 1st time.

27. Miss S. Booth's bt. Romeo and Juliet. Juliet = Miss S. Booth :—with Collins' Ode by Miss S. Booth :—and Romp. Watty Cockney = Liston : Barnacle = Blanchard : Capt. Sightly = Taylor : Priscilla Tomboy = Miss S. Booth.

July 2. Never acted there, Soldier's Daughter. Governor Heartall = Blanchard : Frank Heartall = Jones : Capt. Woodley = Brunton : Timothy Quaint = Liston : Widow Cheerly = Mrs. Jordan, 1st night of her engagement.

5. Wonder. Don Felix = C. Kemble : Lissardo = Fawcett : Gibby = Emery : Violante = Mrs. Jordan.

6. All in the Wrong. Belinda = Mrs. Jordan.

9. Cure for the Heart-Ache.

10. Speed the Plough.

11. Way to keep him. Lovemore = C. Kemble : Sir Bashful Constant = Munden : Sir Brilliant Fashion = Jones : William = Hamerton : Widow Belmour = Mrs. Jordan : Mrs. Lovemore = Mrs. Egerton : Muslin = Mrs. Gibbs : Lady Constant = Miss Bolton.

12. School for Scandal. Sir Peter = Munden : Joseph = Barrymore : Moses = Simmons : Lady Teazle = Mrs. Jordan : Maria = Miss S. Booth :—rest as May 30 1810.

13. Trip to Scarborough. Lord Foppington = Liston : Loveless = Brunton : Young Fashion = C. Kemble : Sir Tunbelly Clumsey = Emery : Col.

Townly = Barrymore : Lory = Blanchard : Probe = Simmons : Berinthia = Mrs. H. Johnston : Miss Hoyden = Mrs. Jordan : Amanda = Mrs. Egerton : Nurse = Mrs. Davenport.

15. Lady Macbeth = Mrs. Powell, her 1st app. there.

23. (Last night) Pizarro, and Timour.

24. Farley's bt. Exile and Timour.

25. For the relief of the British Prisoners in France. Hamlet—with singing by Madame Catalani—and Timour—all the performers, bipeds and quadrupeds, acted gratis.

Mrs. Siddons acted Lady Macbeth 8 times — Queen Katharine 6—Mrs. Beverley 5—Constance 5 — Isabella 2—Portia 2—Lady Randolph 1—Elvira 4.

Mrs. Jordan acted Country Girl 3 times—Lady Teazle twice—the other characters but once.

Pope had a benefit at the Opera House April 4 1811. Earl of Warwick. Warwick = Pope : King Edward = Elliston : Margaret of Anjou = Mrs. Siddons :—with Waterman. Tom Tug = Incledon : Bundle = Blanchard : Robin = Liston :— Braham, Incledon, and Mathews, each of them sang a song—no bills were to be bought at the door or in the house—but the play was sold with a bill printed on the blue cover — this bill erroneously stated that Mrs. Siddons was to play Margaret of Anjou for the 1st time, and that the play had not been acted for 24 years—it is reprinted at full length in the Dramatic Censor for 1811, with an address from Pope to the public, and the two mistakes not corrected—there was a great house—Mrs. Siddons'

1st appearance in Margaret of Anjou was at D. L. Nov. 3 1784—the play had been acted at D. L. March 29 1806.

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## HAY. 1811.

May 15. An occasional address by Elliston, his 1st app. there for 6 years:—after which, Honey Moon. Duke Aranza = Elliston : Rolando = R. Jones, from Manchester : Jaquez = Liston : Lampedo = Barnes, from York : Count Montalban = Cooper, from Bath : Balthazar = Eyre : Juliana = Mrs. Gibbs : Zamora = Mrs. Barnes, from York : Volante = Miss Wheatley : Hostess = Mrs. Grove :—with Lock and Key. Ralph = Mallinson, from Bath :—the Dramatic Censor, after making many ill-natured remarks on Elliston's address, adds, the public will rejoice to find he is only engaged for a few nights.

17. Heir at Law. Dr. Pangloss = Elliston : Daniel Dowlas = Barnes : Zekiel = Mallinson : Deborah Dowlas = Mrs. Grove :—with Children in the Wood. Walter = Elliston.

18. Iron Chest. Sir Edward Mortimer = Elliston : Samson = Liston :—with High Life below Stairs. Lovel = Mallinson : Duke's Servant = Liston : Kitty = Mrs. Gibbs.

21. Poor Gentleman. Frederick = Elliston : Ollapod = Mallinson : Miss Lucretia Mac Tab = Mrs. Grove :—with Matrimony. Delaval = Elliston.

22. Soldier's Daughter. Frank Heartall = Elliston : Timothy Quaint = Liston.

23. Bombastes Furioso. Artaxominous = Mallinson.

24. Midnight Hour. Nicholas = Liston.

25. Never acted, Trial by Jury. Milford = Elliston : Wilkins = Liston : Twaddle = Barnes : Sanford = R. Jones : Louisa (niece to Twaddle) = Miss Bellchambers : Charlotte (her maid) = Mrs. Gibbs :—acted 18 times—Milford and Sanford are in love with Louisa—they are disguised as Twaddle's Footman and Gardener—Louisa is in love with Sanford—her uncle wants her to marry Wilkins—Louisa makes a declaration to Charlotte in favour of Sanford—Milford overhears the conversation, and fancies that Louisa is in love with himself—at the conclusion, Sanford and his father come into £6000 per annum by the verdict of a Jury—Twaddle gives his niece to Sanford—this is an indifferent F. by Hook—the title is bad, as having but little connexion with the piece.

28. Foundling of the Forest. Florian = Elliston.

29 and 31. Elliston acted Sir Charles Racket, and Hunter of the Alps.

June 3 and 4. Elliston acted George Barnwell, and Durimel.

6. Battle of Hexham. Gondibert = Gomersall, 1st app. there : Gregory Gubbins = Mallinson.

7. Mogul Tale. Johnny Atkins = Liston, 1st time.

10. Never acted, Royal Oak. King Charles the 2d = Elliston : William Wyndham (in love with Elinor) = Cooper : Col. Wyndham (his father—a royalist) = Eyre : Arthur Maythorn (a peasant) = Mallinson : Sir Edward Cavendish = Hillington : Sir Thomas Fairfax (general of the Parliament's forces) = R. Jones : Capt. Reuben (an officer under him) = Finn : Lord Wilmot = Smith : Lady Matilda (wife to Col. Wyndham) = Mrs. Glover : Elinor (in love with William Wyndham) = Mrs. Barnes : Claribel (wife to Arthur Maythorn) = Miss Wheatley : Dame Maythorn = Mrs. Grove :—acted 12 times—the play begins a little before the battle of Worcester—William Wyndham joins the royal army in spite of the persuasions of his mother, and the orders of his father—the battle takes place between the 1st and 2d acts—the King is said to have fought like a despairing lion—after his defeat he seeks for shelter in a forest—he gets up into an Oak—a proclamation is affixed to the Oak, offering £1000 to any one who should seize Charles Stuart, and threatening death to those who should shelter him—Arthur Maythorn tears down the proclamation—the King descends from the Oak—Arthur conducts him to the house of Col. Wyndham—William Wyndham had returned home—he knows the King and falls at his feet—the other characters follow his example—Cavendish suggests a plan for the King's escape to the continent—Capt. Reuben carries off William Wyndham, supposing him to be the King—the King, on finding what had

happened, protests that he will save William Wyndham, or perish with him—he comes to the tent of Fairfax in disguise—Fairfax is aware that William Wyndham is not the King—the King in the late battle had saved the life of Fairfax—in return he requests Fairfax to set William Wyndham at liberty—Fairfax refuses, but agrees that Wyndham should be free, on condition that Charles Stuart should become his prisoner instead—the King discovers himself—he says—“ behold the very man whose mercy  
 “ rescued thee from fate—what force or fraud essayed  
 “ in vain the feelings of his own heart have effected  
 “ for thee ; here, self-betrayed, self-sacrificed, he  
 “ stands a ready victim, panting to perish at the  
 “ shrine of friendship ! gratitude and godlike honor ! ”  
 —Fairfax allows the King and William Wyndham to depart in safety—at the conclusion, the King makes his escape on board of a ship——this is a play in 3 acts with singing—it was written by Dimond—Oulton justly observes that the author has united with facts some ingenious fiction, productive of good stage effect—in the 1st act Cromwell is mentioned as the Protector—he ought to have been mentioned as the General—he was not Protector till above 2 years after the battle of Worcester—Dimond should have called his piece a musical Romance—as Morton in 1820 called his *Henri Quatre*—but, as he has called it an *historical* play, we have a right to expect things represented according to history—or at least not in direct opposition to it—

“ *Aut famam sequere, aut convenientia fingere.*”

Now nothing in nature can be more contrary to

the selfishness of Charles the 2nd's real character, than his romantic generosity in this play, in favour of William Wyndham—he is likewise said to have fought with great bravery at the battle of Worcester, and his subsequent conduct is that of a hero—Burnet says—“he lost the battle of Worcester with too much  
“indifference—and then he showed more care of  
“his person, than became one who had so much at  
“stake—he wandered about England 10 weeks after  
“that, hiding from place to place—but under all  
“these apprehensions he had then upon him, he  
“showed a temper so careless, and so much turned  
“to levity, that he was then diverting himself with  
“little household sports, in as unconcerned a manner,  
“as if he had made no loss, and had been in no  
“danger at all—he got at last out of England—but  
“he had been obliged to so many, who had been  
“faithful to him and careful of him, that he seemed  
“afterwards resolved to make an equal return to  
“them all—and finding it not easy to reward them  
“all as they deserved, he forgot them all alike—  
“most princes seem to have this pretty deep in them  
“—and to think that they ought never to remember  
“past services, but that their acceptance of them is  
“a full reward—he, of all in our age, exerted this  
“piece of prerogative in the amplest manner—for  
“he never seemed to charge his memory, or to  
“trouble his thoughts, with the sense of any of the  
“services that had been done him.”

Tho' the author of the Royal Oak has spoilt his play, for the sake of showing his attachment to royalty, yet it was in the first instance refused a

license—the character of Arthur Maythorn is founded on that of Richard Penderell—there were 6 brothers of this family, who rented small farms on the borders of Staffordshire—the King took shelter the first night after the battle of Worcester at a house belonging to them—here he put on a leather doublet and a green jerkin, cut his hair short, and threw his clothes into a privy—Richard went with him into a wood, where he was concealed a whole day—during which time he had nothing to eat or drink—he afterwards attended him many miles on foot, and came back with him to one of his brother's houses, where he found Major Careless, who accompanied him in Boscobel Wood, where they concealed themselves in an oak—the Penderells and Mrs. Lane were among the small number of loyalists, who were rewarded after the Restoration. (*Granger.*)

Burnet, in speaking of Charles the 2d, at the time of his exile, says—"The Earl of Orrery told me, that, coming one day to Cromwell, and telling him that he had been in the city all that day, Cromwell asked him what news he had heard there? the other answered, that he was told he was in treaty with the King, who was to be restored, and to marry his daughter—Cromwell expressing no indignation at this, Lord Orrery said, in the state to which things were brought, he saw not a better expedient, &c. — Cromwell replied — 'he is so damnably debauched he would undo all.'"

17. Blue Devils. Megrim = Elliston.

21. Never acted, Round Robin. Dick Glims = Mallinson : Sir Dermot O'Leveret = Noble : Lieut.

Catwater = Paine : Commodore Kelson = Shaw :  
 Cleora = Miss Belchambers : Mrs. Bombazine =  
 Mrs. Grove : Copperkin = Mrs. Liston :—acted twice  
 —this musical Entertainment was written by C.  
 Dibdin—it is not printed—it was acted a 2d time  
 on the 29th as revised and corrected.

24. Three and Deuce. 3 Singles = Elliston :  
 Humphrey Grizzle = Liston : Frank = Mallinson.

25. Africans. Selico = Elliston, 1st time.

July 1. Elliston's bt. Africans, with Critic. Puff  
 = Elliston : Mrs. Dangle = Mrs. Grove : Don Ferolo  
 = Liston : Tilburina (for that night only) = Mrs.  
 Gibbs.

2. Mountaineers. Octavian = Elliston : Sadi =  
 Mallinson.

4. Never acted, Outside Passenger. Fog = Liston :  
 Capt. Pennant = Paine : Alderman Anchovy = Grove :  
 Sir Simon Radius = Eyre : Mulberry = Noble : Sea-  
 weed = Mallinson : Fanny Mulberry = Mrs. Gibbs :  
 Miss Anchovy = Miss Leserve : Letitia = Miss Bell-  
 chambers :—acted 6 times—this Farce is attri-  
 buted to Brewer, and is not printed.

6. Dramatist. Vapid = Elliston : Ennui = Liston.

13. Road to Ruin. Goldfinch = Jones : Dornton  
 = Munden : Harry Dornton = Elliston : Silky =  
 Barnes : Widow Warren = Mrs. Grove : Sophia =  
 Mrs. Barnes.

16. Raising the Wind. Diddler = Jones : Sam =  
 Liston, 1st time.

18. Lovers' Vows. Frederick = Elliston : Baron  
 Wildenhaim = Eyre : Anhalt = Cooper : Count Cas-  
 sel = Jones : Verdun = Barnes : Amelia = Mrs.

Barnes :—with School for Authors. Diaper = Munden : Frank = Jones : Susan = Mrs. Gibbs.

19. Rivals. Sir Anthony Absolute = Munden : Capt. Absolute = Jones : Faulkland = Elliston : Acres = Mallinson : David = Liston : Lydia Languish = Mrs. Gibbs : Julia = Mrs. Glover : Mrs. Malaprop = Mrs. Grove.

20. Cure for the Heart-Ache. Old Rapid = Munden : Young Rapid = Elliston : Frank = Mallinson : Miss Vortex = Mrs. Gibbs :—with High Life. Sir Harry's Servant = Jones.

22. Messrs. Colman and Winston respectfully inform the public, that Mr. Morris the Treasurer (who is one of the Proprietors) having refused to pay Messrs. Elliston, Jones, and Munden their salaries, these performers have consequently retired from exertion without profit.

24. Five Miles Off, and Fortune's Frolic.

25. Messrs. Colman and Winston inform the public that they have surmounted the great difficulties opposed to them by their partner, and effected the return of Elliston, Jones, and Munden.

26. Birthday. Capt. Bertram = Munden : Jack Junk = Mallinson :—with, never acted, Quadrupeds of Quedlinburgh, or the Rovers of Weimar. Bartholemew Bathos (an English Dramatist on the German model, and Student in the Veterinary College) = Elliston : Manager of the Hay. Theatre (a very Poor Gentleman) = Eyre :—characters in the Romance. Rogero = Liston : Casimere = Munden : Matilda Pottengen = Mrs. Glover : Cecilia Muckenfield = Mrs. Gibbs : &c.—acted 39 times and not

printed—part of this piece is professedly taken from a celebrated periodical publication,\* and the rest is attributed to Colman Jun.—the drift of it was to ridicule the taste for Quadruped performers and German plays—the Prologue was good.

“ To lull the soul by spurious strokes of art,  
 “ To warp the genius and mislead the heart ;  
 “ To make mankind revere wives gone astray,  
 “ Love pious sons who rob on the highway ;—  
 “ For this the Foreign Muses trod our stage,  
 “ Commanding *German Schools* to be the rage.

\* \* \* \* \*

“ Your taste, recover'd half from foreign quacks,  
 “ Takes airings, now, on English horses' backs ;  
 “ While every modern bard may raise his name,  
 “ If not on *lasting praise*, on *stable fame*.”

In the course of the piece the sentimental Sentinal in Pizarro was deservedly ridiculed—and the whole concluded with a grand battle, in which the last scene of Timour the Tartar was closely imitated and burlesqued. (*D. C.*)

The 3d and 4th lines of the Prologue allude to the Stranger and Lovers' Vows—Much has been said of the immorality of the Comedies written in the time of Charles the 2d—and immoral they certainly are—but then they do not (like the German plays) confound virtue and vice—they only extenuate certain vices—cuckoldom is the leading circumstance in these Comedies—but the cuckold is gene-

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\* The Anti-Jacobin.

rally an old man, who has been such a fool as to marry a young woman—in which case, tho' the wife cannot be vindicated, yet the husband meets with no more than he deserves—it has been happily observed, that an old man, who marries a young wife, is like a person, that, wanting half a pint of milk, buys a cow.

31. Rule a Wife. Leon = Elliston : Copper Captain = Jones : Estifania = Mrs. Glover : Old Woman = Mr. Liston.

Aug. 7. She Stoops to Conquer. Hardcastle = Munden : Young Marlow = Jones : Tony Lumpkin = Liston : Miss Hardcastle = Mrs. Gibbs : Mrs. Hardcastle = Mrs. Grove.

10. School for Scandal. Sir Peter = Munden : Charles = Jones : Joseph = Elliston : Sir Oliver = Eyre : Sir Benjamin = Liston : Lady Teazle = Mrs. Glover : Mrs. Candour = Mrs. Gibbs.

16. Wonder. Don Felix = Elliston : Lissardo = Jones : Violante = Mrs. Glover : Flora = Mrs. Gibbs.

19. Mrs. Glover's bt. Not acted 25 years, Know your own Mind. Millamour = Elliston : Lady Bell = Mrs. Glover.

22. Venice Preserved. Jaffier = Holman, 1st app. there for 11 years : Pierre = Elliston, 1st time : Belvidera = Miss Holman, 1st app. in London.

26. For bt. of Mr. and Mrs. Liston. John Bull. Job Thornberry = Elliston, 1st time : Tom Shuffleton = Jones : Dennis Brulgruddery = Liston, 1st time, and for that night only : Dan = Mallinson :—with Bombastes Furioso—and Killing no Murder. Buskin = Mallinson, 1st time : Apollo Belvi = Liston.

27. Provoked Husband. Lord Townly = Holman:

Squire Richard = Liston : Lady Townly = Miss Holman : Lady Wronghead = Mrs. Grove : Miss Jenny = Mrs. Gibbs.

30. Fair Penitent. Horatio = Holman : Lothario = Elliston, 1st time : Calista = Miss Holman.

31. Castle Spectre. Osmond = Holman, 1st time : Angela = Miss Holman : Alice = Mrs. Grove.

Sep. 2. Elliston's bt. Zorinski = Holman, 1st time : Zarno = Elliston, 1st time : Witski = Liston.

6. Speed the Plough. Bob Handy = Elliston : Farmer Ashfield = Liston : Sir Abel Handy = Barnes.

12. For bt. of Mrs. Gibbs. Rivals. Capt. Absolute = Elliston : Faulkland = Holman, last app. this season : Sir Lucius = Jones, 1st time : Acres = Fawcett, from C. G. : Julia = Miss Holman :—rest as July 19th—with Lovers' Quarrels. Sancho = Liston, 1st time : Jacinta = Mrs. Gibbs :—and Village Lawyer. Scout = Fawcett : Sheepface = Emery, from C. G.

14. For bt. of Jones. School for Scandal, and Romp. Watty = Liston : Priscilla = Miss S. Booth, from C. G.

16. The Public is, with the greatest deference, informed, that the Annual License of this theatre is extended to five months, being one month longer than the original grant—in consequence therefore of this protraction, the Proprietors have agreed to venture on receiving *second price*—to establish this without a certainty of loss, those prices are now adopted, which were taken on former and similar occasions—namely, when the house was hired by the D. L. and C. G. Managers, and when the chief Proprietor here carried on the performances, on his own ac-

count, for the greatest part of the Winter, during the rebuilding of the late D. L. theatre—the only departure from these precedents will be that the second price to the pit will be sixpence *less*—First price—boxes 6s.—pit 3s.—first Gallery 2s.—upper Gallery 1s.—Second price—boxes 3s.—pit 1s. 6d.—first Gallery 1s.—upper Gallery 6d.

With the above exceptions second price had never been taken at the Hay. from the time of Foote's Patent—the alteration of the price of admission to the boxes on this occasion from 5s. to 6s. was so reasonable, that it did not create any disturbance.

17. Beaux Stratagem. Archer = Melvin, 1st app. there : Scrub = Munden : Mrs. Sullen = Mrs. Glover : Cherry = Mrs. Gibbs.

19. Who's the Dupe? Doiley = Munden : Granger = Jones.

20. Munden acted the Deaf Lover.

23. Never acted, Darkness Visible. Welford = Elliston : Bob (his servant) = Jones : Jenkins (guardian to Harriet) = Munden : Frank Jenkins (his nephew—a silly fellow) = Russell : Seemore = Grove : Hartley (in love with Charlotte) = Cooper : Harriet = Miss De Camp : Charlotte (daughter to Seemore—in love with Hartley) = Mrs. Minton :—acted 17 times—Welford comes to a country town, by his father's desire, and with the intention of marrying Charlotte whom he has not seen—he falls in love with Harriet—he communicates his plans to Jenkins, not knowing who he is—Bob tells his master that the person with whom he has been talking is Jenkins—Harriet makes an appointment to meet Welford at the back gate at 9 in the evening—Jenkins means

to have Welford well beaten when he comes to the back gate—Frank has the same intention—two Irish haymakers, whom Frank has hired, mistake Jenkins for Welford, and put him into the ice-house—Welford runs off with Harriet——this F. was written by Hook—it met with much greater success than it deserved.

30. Poor Gentleman, with, never acted, Travelers Benighted, or the Forest of Rosenwald. Robert = Elliston :—acted 13 times—this Melo-drame was only Raymond and Agnes turned into a speaking piece—the dialogue was very poorly written.

Oct. 3. Of Age To-morrow. Baron Willinhurst = Elliston : Maria = Mrs. Garrick, from Bath.

4. Every one has his Fault. Sir Robert Ramble = Jones : Harmony = Munden : Irwin = Cooper.

14. Munden's bt. Never acted there, Bold Stroke for a Husband. Don Cæsar = Munden : Don Julio = Jones : Don Vincentio = Elliston : Donna Olivia = Mrs. Glover : Minette = Mrs. Gibbs : — with Agreeable Surprise. Lingo = Munden, 1st time, in London : Cowslip = Mrs. Gibbs :—and Bombastes Furioso. Bombastes = Munden, 1st time.

15. (Last night) Travellers Benighted, &c.

16. (By permission) Russell's bt. Ways and Means. Sir David Dunder = Mathews, his 1st and only app. in London this winter : — after which, Killing no Murder. Buskin = Mathews : Apollo Belvi = Russell, 1st time :—with Critic. Puff = Elliston : Sir Fretful = Mathews : Don Ferolo = Russell.

Joseph George Holman did not act in London after this season.

In the Green Rooms 1790 it is said—"Holman  
"on his first app. was very well received—his person  
"was elegant, and his countenance expressive—his  
"feelings were natural and just—his elocution and  
"action were animated and graceful—but finding his  
"attractions diminish after some time, he had re-  
"course to imitation, by attempting the pauses and  
"transitions of Kemble—this however he did with  
"such little judgment, that while some of his speeches  
"surprised the ignorant into applause, they excited  
"the laughter of the judicious—with every requisite  
"to form a good actor, he spoils all his efforts by  
"ranting—let him return to nature."

The writer of the *Strictures* in 1795 observes—  
"Holman has great requisites for the stage—his  
"mind is powerful and gifted with genius—yet Hol-  
"man, as if instigated by a determination to stem  
"the current of natural abilities, and perversely op-  
"pose their expansion into excellence, is always en-  
"deavouring to do what the situation does not  
"require should be attempted, or what nature is  
"shocked at when done—an ardent wish to deliver  
"passages in a manner different to what has been  
"ever offered to an audience before, frequently  
"hurries him into a singularity of expression—an  
"intemperate violence of voice and action is also  
"frequently practised by him—these defects ought  
"to be studiously avoided, as they injure acting  
"which otherwise would be deservedly and gene-  
"rally applauded."

*Holman's characters—selection only.*

C. G. 1784-1785. Romeo—Don Felix—Achmet—Richard 3d—Chamont—Hamlet—Hippolitus in Phædra—Morcar in Matilda—Lothario.

1785-1786. Hastings—Posthumus—Macbeth—Benedick—Orestes—Leon—Edgar—Young Bevil—Werter in ditto—Zaphna in Mahomet—Young Belmont in Foundling—Osmyn in M. B.—Timon of Athens.

1786-1787. Valentine—Hotspur — Philotas in G. D.—Carlos in Love makes a Man—Dorilas in Merope—\*Elvirus in Such things are — Comus — Flutter—Florizel in W. T.

1787-1788—and 1788-1789. Not engaged.

1789-1790. Richmond—Orlando — Lovewell in C. M.—Mirabell in Way of the World—Frankly in S. H.—Carlos in Lovers' Quarrels—Theodore in Count of Narbonne—Sir George Airy — \*Young Bramin in Widow of Malabar—Antony in All for Love.

1790-1791. \*Dorville in German Hotel—Jaffier—Lord Townly—Essex—Biron—\*Harry Thunder—Woodville in Chapter of Accidents—Julio in Double Falsehood.

1791-1792. \*Ibrahim in Day in Turkey—Tancred—\*Harry Dornton—Jason in Medea—Alexander the Great—Faulkland—Oroonoko.

1792-1793. Edgar in Elfrida—\*Alonzo in Co.

lumbus — Young Norval — Capt. Plume — Col. Briton — Henry 8th — Antipholus of Ephesus.

1793-1794. Charles Oakly — Dorax — Cyrus.

1794-1795. \*Darnley in Rage — \*Conway in Town before You — \*Surrey in England Preserved — Caratach in Bonduca — Gondibert in Battle of Hexham.

1795-1796. Horatio in F. P. — Wellborn in New Way — Zorinski in ditto — Earl of Warwick in ditto.

1796-1797. Charles Ratcliffe in Jew — Belville in School for Wives — George Barnwell — Careless in D. G. — Welford in Fashionable Levities — Egerton in Man of the World — Juba.

1797-1798. Percy — Merchant of Venice — Kately.

1798-1799. \*Mortimer in Laugh when you can.

1799-1800. \*Lazarra in Joanna.

*\* Originally.*

Holman was not engaged at C. G. after this time but he was engaged at the Hay. in the summer of 1800 — and was for several years on the Irish stage.

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## BATH 1810-1811.

Oct. —. Johnstone acted 2 nights.

20. Othello = Pope, late of C. G. : Cassio = Stanley : Desdemona = Mrs. Vining, from Edinburgh, 2d app.

27. Pope acted Lord Townly.

Nov. 17. Bannister acted Sheva, and Walter.

20. Busy Body. Marplot = Bannister : Sir Francis Gripe = Chatterley, from Cheltenham, 1st app. : Sir George Airy = Stanley : Miranda = Miss Jameson : Patch = Mrs. Chatterley, from Cheltenham, 1st app. :—with Sylvester Daggerwood, by Bannister :—and Irish Widow. Kecksey = Chatterley : Widow Brady = Mrs. Chatterley :—she was not the actress who was engaged at the Lyceum and C. G. —Chatterley was so good an actor that the Bath audience had no reason to regret the loss of Lovegrove—he had been brought up to the stage, and was the original boy in Pizarro—at the Margravine of Anspach's private theatre, he had acted Puss in Boots, and such sort of characters—he was at this time not above 24 or 25—yet he played the *very* old men so well, that he might be said to have been almost another Spiller—in Kecksey he was only inferior to Dodd, and that at no great distance—they who have only seen him in London, can form no adequate opinion of his abilities, as when he was

engaged at the Lyceum, he did not often play such parts as were calculated to show him off to advantage—he had one great fault—like Shuter, he did not care whether he put in or left out nonsense—he never kept the stage waiting, but having a general notion of what he was to say, he went on with something or other—Stanley used to say, between joke and earnest, that if Chatterley gave him the right cue, he was all astonishment.

22. Heir at Law. Dr. Pangloss = Bannister :—with Perouse. Perouse = Dowland : Umba = Mrs. Vining : Champanzee (an animal of the island) = Master Metralcourt.

24. Bannister acted Col. Feignwell, and Peeping Tom : Chatterley's Crazy was excellent.

27. John Bull. Job Thornberry = Bannister.

29. Battle of Hexham. Gregory Gubbins = Bannister : Queen Margaret = Mrs. Johnson, from Edinburgh.

Dec. 1. Way to keep him. Sir Bashful = Bannister : Mrs. Bellmour = Miss Jameson :—with Ella Rosenberg. Storm = Bannister : Ella = Miss Jameson.

4. Bannister's bt. World. Echo = Bannister :—with an Interlude, taken from Bannister's Budget, called the Club of Queer Fellows — and Prize. Lenitive = Bannister.

6. Exile. Governor = Chatterley : Alexina = Miss Jameson : Catharine = Mrs. Garrick, from Liverpool, 1st app.

—. Elliston acted 6 nights.

20. Suspicious Husband. Clarinda = Miss Jameson.

29. Clandestine Marriage. Lord Ogleby = Chatterley.

Jan. 1. Doubtful Son. Marquis Lerida = Bengough : Leon = Abbott : Malvogli = Stanley : Fabuletto = Cunningham : Marchioness Lerida = Mrs. Johnson : Floribel = Miss Jameson : Rosaviva = Mrs. Vining.

4. Lovers' Vows. Baron Wildenhaim = Bengough : Frederick = Abbott : Anhalt = Stanley : Verdun = Chatterley : Amelia = Miss Jameson : Agatha = Mrs. Johnson : — her part originally at C. G.

22. Mrs. Jordan is engaged for a few nights previously to her retiring from the stage—she acted 10 nights.

Feb. 5. Man and Wife. Helen = Mrs. Jordan :—with Three Weeks after Marriage. Lady Racket = Mrs. Jordan :—she played Helen as well as so bad a part would permit—she was excellent in the 4th act, when she said—"You'd better not."

14. Inconstant. Young Mirabel = Stanley : Bizarre = Mrs. Jordan : Oriana = Miss Jameson :—with Devil to Pay—Mrs. Jordan played Bizarre very well, but she was not equal to Miss Farren—in one point she acted quite differently—when Mirabel and Duretete first address Bizarre, Miss Farren had a book in her hand, which she affected to have been reading before she spoke—Mrs. Jordan had no book—she affected to be lost in thought, and took a pinch of snuff before she spoke.

—. Elliston acted 7 nights—his parts were—Don John in the Chances, Deaf Lover, &c.

14. Inkle and Yarico. Inkle = Cooper, 1st app. on any stage.

19. Abbott's bt. Family Legend. Earl of Argyle = Bengough : John of Lorne = Abbott : Maclean = Stanley : Helen = Miss Jameson :—this play was reduced to 4 acts—for the plot see D. L. May 29 1815.

April — Incledon acted 6 nights.

18. Castle of Andalusia. Don Cæsar = Comer, his first app. on any stage.

27. Dowland's bt. Adrian and Orrila. Adrian = Abbott : Orrila = Miss Jameson :— with Inkle and Yarico. Inkle = Abbott : Trudge = Mallinson :— Dowland was very ill, and died not long after.

30. For bt. of Mr. and Mrs. Chatterley. Such things are. Sir Luke Tremor = Chatterley : Elvius = Cooper :— with Virgin Unmasked. Coupee = Chatterley :— and Agreeable Surprise. Lingo = Chatterley.

May 11. Foundling of the Forest. Florian = Woulds, his 1st app. there.

14. Stanley's bt. Laugh when you can, with Valentine and Orson. Stanley acted Gossamer and Valentine.

## JOHN FORD.

Weber in June 1811 published an edition of Ford's plays, for which the public are greatly indebted to him—in his preface he says—"besides the first-rate ornaments of the stage, there are others who well merit the attention of the reader, tho' almost unknown to any, but professed collectors of ancient poetry—and no one is more deserving of a revival than the dramatist, whose works the present editor has rescued from neglect, by presenting them to the public in a more engaging form than that in which they appear in the uncouth and inaccurate quartos, which are almost inaccessible to the generality of readers—two only of them have been reprinted—one to serve a political purpose, and another in Dodsley's Collection—yet few authors possess such extreme power over the passions, and perhaps none in our language can be pointed out superior in pathetic effect—to wit and humour he has little pretensions"—his low characters have now and then a good speech, but are in general dull.

Gilchrist published a letter to Gifford on the late edition of Ford's plays, chiefly as relating to Ben Jonson—he speaks with disrespect of Weber.

A letter from Cambridge to J. P. Kemble was also published—the author points out several of Weber's mistakes, and calls Ford a disfigured and mal-treated dramatist.

There is a third letter, addressed to R. Heber, Esq.—the author of it considers Weber's attempt as a complete failure.

Gifford's edition of Ford was published in 1827—he says that Weber possessed no knowledge whatever—and that his notes are of the most contemptible kind—in Gifford's 5th vol. of Ben Jonson, p. 314, he calls the Lover's Melancholy an indifferent piece, and tells us that it was brought forward for the benefit of Macklin's daughter—in his Introduction to Ford, p. 21, he bestows no slight degree of praise on the play—and says, p. 54, that it was acted for the benefit of Macklin's wife.

It is clear that Weber's edition of Ford is not so correct as it might have been—yet one cannot help regretting, that a man, who has made 9 old plays accessible to the public, should have been treated with a considerable degree of severity—let a person reprint a scarce old play, without a note and without a correction, still we should be obliged to him—many passages might be unintelligible, but yet we should have the satisfaction of being able to judge of the general merits of the piece—this at present we cannot easily do—old plays, which have not been reprinted, being scarce and dear.

### *Vol. 1.*

1. 'Tis Pity she's a Whore—this T. was printed in 1633—it had been brought out at the Phoenix in D. L.—it appears from a note to the 1st edition that

it had been very well acted—the scene lies at Parma—Giovanni and Annabella are the son and daughter of Florio—he is an accomplished young man—she is very beautiful—they have an incestuous passion for one another—each of them had struggled against it for a considerable time, but at the end of the 1st act they avow their love—they keep up an amorous intercourse for several months—and Annabella proves to be with child—Florio wants her to marry Soranzo—a Friar, who had been Giovanni's tutor, and to whom Giovanni had confessed his love for his sister, likewise wishes her to marry—he hopes that her marriage would break off any farther criminal intimacy with Giovanni—he points out to her, as he had previously done to Giovanni, the horrible nature of the sin in which they had been involved—in the 4th act, Soranzo and Annabella are married—before the play begins, Soranzo had seduced Hippolita, the wife of Richardetto, and deserted her—she meditates revenge—at the marriage-banquet she pretends to have forgiven Soranzo—she drinks out of a poisoned cup, and offers it to Soranzo—Vasques, the servant of Soranzo, who was aware of Hippolita's design, prevents Soranzo from drinking—Hippolita dies—Soranzo, soon after his marriage, discovers Annabella's situation—she acknowledges that she is with child, but will not tell by whom—Putana, Annabella's tutoress, had been privy to all that had passed between her and Giovanni—Vasques prevails on Putana to acknowledge the truth—he then causes her eyes to be put out by some banditti whom he has in pay—in the 5th act, Annabella is penitent—she writes a letter to Giovanni, and cautions

him to be on his guard against Soranzo—Giovanni, notwithstanding this caution, determines to go to a banquet to which Soranzo had invited him—he visits Annabella in her chamber, and kills her—he enters at the banquet with Annabella's heart upon his dagger—he and Soranzo fight—Soranzo falls—Giovanni is killed by Vasques and the banditti—Florio dies of grief—the Pope's nuncio concludes the play with saying—

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“ Never yet  
 “ Incest and murder have so strangely met.  
 “ Of one so young, so rich in nature's store,  
 “ Who could not say, *'Tis Pity she's a Whore?*”

—this is on the whole a very fine play.

2. Lover's Melancholy—see D. L. April 28 1748.

3. Broken Heart—this T. was printed in 1633—it had been acted at Black Friars—the scene lies in Sparta—Penthea, who was contracted to Orgilus, had been forced by her brother, Ithocles, to marry Bassanes—Bassanes is jealous of her, but without reason—in the 3d act, Ithocles is very sorry for the injury he had done to Penthea—she forgives him—Ithocles discloses to her his love for Calantha, who is the King's only child—the Prince of Argos is a suitor to the Princess—she prefers Ithocles—Ithocles seeks to be reconciled to Orgilus, who dissembles his resentment, but is secretly bent on revenge—Penthea loses her senses, and dies—her dead body is discovered—Orgilus and Ithocles enter—Orgilus seats himself in a chair on one side of Penthea, and desires Ithocles to sit down on the other—the chair, in which

Ithocles sits down, has secret springs, and Ithocles is confined in it without being able to move—in this situation Orgilus stabs him—in the 5th act, Calantha, as she is dancing, is first told that her father is dead—then that Penthea is starved to death—and lastly that Ithocles is murdered—she finishes the dance, as if nothing particular had happened—in the next scene she places a wedding ring on the dead finger of Ithocles, and says—

“ Thus I new-marry him, whose wife I am ;  
 “ Death shall not separate us. Oh, my lords,  
 “ I but deceived your eyes with antick gesture,  
 “ When one news straight came huddling on  
   “ another,  
 “ ‘Of death, and death, and death, still I danc’d  
   “ forward ;  
 “ But it struck home, and here, and in an instant.  
 \*       \*       \*       \*       \*       \*       \*  
 “ They are the silent griefs which cut the heart-  
   “ strings.”

—she then dies of a Broken Heart.

Lambe, in his *Specimens of Dramatic Authors*, says—“ I do not know in any play a catastrophe so “ grand, so solemn, and so surprising as this ”—the Princess, before she dies, condemns Orgilus to death, but leaves him to his own choice as to the mode of it—he chooses to bleed to death—a vein is opened in each of his arms on the stage—and he continues bleeding till he dies—this is a very bad contrivance, as it is impossible to represent such a scene in the sight of an audience, with any degree of probability—on the whole this is a very fine play.

4. *Love's Sacrifice* was printed in 1633—it had been acted at the Phoenix—the scene lies in Pavia—the Duke had married a private lady for her beauty—his sister, Fiormonda, is in love with Fernando who is the Duke's favourite—Fernando declines her solicitations—she is bent on revenge—D'Avolos, to oblige her, makes the Duke jealous of his wife—in the 5th act, the Duke stabs the Duchess—soon after her death he is convinced of her chastity—he goes to her tomb—when the tomb is opened, Fernando appears in his winding-sheet—he takes poison—the Duke kills himself—he orders that he may be buried in the same monument with his wife and Fernando—there are two underplots—in one of them, Ferentes seduces Coloua, Julia and Morona—they join in killing him—Ferentes is a comic character—in the other underplot, Roseilli is in love with Fiormonda—after Fernando's death, she gives her hand to Roseilli, and invests him with the dukedom—he condemns D'Avalos to death—he declares he will not live with Fiormonda as her husband, and exhorts her to repent of her crimes—this is a good play—the scene between the Duke and D'Avolos strongly reminds us of Othello and Iago—Fernando and the Duchess are mutually in love—they do nothing criminal, but they certainly venture to the edge of a precipice.

*Vol. 2.*

5. *Perkin Warbeck*—see G. F. Dec. 19 1745.

6. *Fancies, Chaste and Noble*—this play was

printed in 1638—it had been acted at the Phoenix—Troylo and Livio are friends—Troylo is nephew to the Marquis of Sienna—he advises Livio to mend his fortunes by getting a place under the Marquis, and by sending his sister, Castamela, to court—Livio accedes to the proposal, but with reluctance—Romanello pays his addresses to Castamela—three court ladies—Clarella, Silvia, and Floria—enter—they carry off Castamela—the Marquis puts the virtue of Castamela to the test—she rejects his solicitations—Livio suspects that she has been seduced—in the 5th act, Livio remonstrates strongly with Troylo—Troylo promises him satisfaction before bedtime—Romanello resigns all pretensions to Castamela—she marries Troylo—the Marquis declares that Clarella, Silvia, and Floria are his nieces—there is an important underplot—Fabricio had sold his wife, Flavia, to Julio—a dispensation had been procured for the second marriage—in the last scene, Fabricio is said to have turned Capuchin—this is on the whole a moderate play—in the early part of it, the Marquis is falsely suspected of having a sort of seraglio—he himself calls it the Bower of Fancies—hence the name of the play.

7. Lady's Trial—see L. I. F. March 3 1669.

8. Sun's Darling—this moral Masque was written by Ford and Decker—it is said to have been acted at the Cockpit D. L. 1623-4—but it was not printed till 1657—the Sun's Darling is Raybright—in the 1st act, Raybright requests the Sun to permit him for one year to enjoy the pleasures of each of the 4 Seasons—his request is granted—Spring and Summer are represented as females—Autumn and Win-

ter as males—the 2d act lies in the Garden of Spring—Spring enjoins Youth and Health to wait on Raybright—Humour and Folly seduce Raybright from his regard for Spring—the 3d act lies near the Court of Summer—Summer tells Raybright that she dotes on him—he slights her—the 4th act lies in the Court of Autumn—Raybright is at first much pleased with his entertainment—Humour afterwards puts him out of conceit with Autumn—the 5th act lies in the Court of Winter—Bounty, Winter's bride, invites Raybright to live with them—Raybright is persuaded by Humour to return to Spring—the Sun appears, and tells Raybright that his glass of frailty is run out—the Sun concludes the piece with moral reflections—the Sun's Darling is well written, but allegorical exhibitions rarely excite much interest on the stage.

9. The Witch of Edmonton was written by Rowley, Dekker, Ford, &c.—Mother Sawyer was condemned and executed for witchcraft in 1622—the extensive partnership of dramatic authors was probably entered into, for the sake of bringing out the story with the utmost speed—the play is chiefly interesting for the singularity of the subject, (*Weber*) and for the extraordinary circumstance of making a Dog speak—the part is of considerable length—it must have required a very clever child in representation—in the 2d act, Mother Sawyer is discovered gathering sticks—Old Banks calls her a Witch, and beats her—she is very desirous of being revenged on him—a Spirit appears to her in the shape of a Black Dog—she sells herself to the devil—the last scene lies in a street leading to Tyburn—Mother Sawyer goes off to execution—in the underplot, Frank Thor-

ney marries Winnifrede privately—his father prevails on him to marry Susan Carter—Frank proposes to go abroad with Winnifrede, who is disguised as a boy—Susan follows him to take leave of him—the Dog rubs himself against Frank—Frank kills Susan—which he seems to have had no intention of doing till the Dog had touched him—the murder is discovered—and Frank, at the conclusion, is led off to be hanged—he is penitent—Cuddy Banks, the Clown, is a good comic character—the Dog plays him a trick—they afterwards become friends—the Morris-dancers enter—Cuddy is the Hobby-horse—the fiddler endeavours to play, but cannot produce a note—Cuddy gives the fiddle to the Dog, who plays the Morris—the Witch of Edmonton was not printed till 1658 — it had been acted at the Cockpit in D. L.

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#### D. L. COMPANY AT LYCEUM 1811-1812.

Sept. 23. (First night) Clandestine Marriage.

24. John Bull. Job Thornberry = Dowton :—with Mayor of Garratt. Jerry Sneak = Lovegrove, 1st time.

25. Cabinet, and Honest Thieves.

26. Much ado, and Of Age To-morrow.

27. As you like it. Touchstone = Lovegrove, 1st time.

28. Confederacy. Gripe = Knight, 1st time.

30. M. P., or the Blue-Stocking. Sir Charles Canvas (a Member of Parliament) = Oxberry : Leatherhead (the keeper of a circulating library) = Lovegrove : Henry de Rosier (in love with Miss Hartington) = Philipps : Hartington = Marshall : Capt. Canvas (in love with Miss Selwyn) = Horn : Davy (servant to Lady Bab) = Knight : La Fosse = Wewitzer : Lady Bab Blue = Mrs. Sparks : Miss Selwyn (her niece—in love with Capt. Canvas) = Miss Poole : Miss Hartington (in love with Henry) = Miss Kelly : Susan (her maid) = Mrs. Bland : Madame de Rosier = Mrs. Harlowe :—this is a moderate Op. in 3 acts by Moore—it came out at the Lyceum, as English Opera House, on the 9th of Sept.—it was acted by the D. L. Company 19 times—the father of Capt. and Sir Charles Canvas was married privately in France—Capt. Canvas was born before his father's marriage was avowed, and before the second solemnization of it, publicly, in England—as there was no proof of the first marriage, Sir Charles had usurped the family title and estate—Madame de Rosier and her son are emigrants—they had lost their property in France—Henry is reduced to become shopman to Leatherhead—Madame de Rosier and La Fosse were present at the first marriage of Lady Canvas—Sir Charles endeavours to suppress their evidence, but at the conclusion, he is forced to resign the title and estate—Capt. Canvas and Henry de Rosier marry Miss Selwyn and Miss Hartington—Lady Bab Blue is a pre-

tender to poetry, chemistry, &c.—she had written a poem upon Sal Ammoniac—which she calls the Loves of Ammonia—and which she means Leatherhead to print—in a letter to Sir Charles, she had expressed her determination that he should marry her niece—she gives this letter by mistake to Leatherhead—he concludes from this letter, and from another which she sends him about her poem, that Ammonia is the name of her niece—this produces a scene of pretty good equivocation between them.

Oct. 3. Inconstant. Young Mirabel = Putnam, from Edinburgh :—with Review. Caleb Quotem = Lovegrove.

10. Man and Wife. Charles Austencourt = Putnam.

12. Honey Moon. Rolando = Putnam.

14. Country Girl by Mrs. Edwin, with, never acted, Green-eyed Monster. Jaundice = Dowton : Compass = Lovegrove : Tom Tit = Knight : Mazzard = Oxberry : Mrs. Jaundice = Miss Mellon : Jenny = Mrs. Bland : — acted about 9 times—this musical Farce is attributed to Pocock and is not printed—it was a poor piece.

18. Way to get Married. Tangent = Lewis, from York, 1st app. there.

21. Raising the Wind. Diddler = Lewis : Sam = Oxberry.

24. Trip to Scarborough. Lord Foppington = Lewis.

26. Beaux Stratagem—30. Jealous Wife.

31. Never acted, Kiss! Count Olmedo = Putnam : Lopez = Lovegrove : Diego = Knight : Bartolo = Dowton : Leandro = De Camp : Gaspar = Wrench :

Orelia Countess Olmedo = Miss Duncan : Amaranta = Mrs. Orger : Landlady = Miss Tidswell :—acted 10 times—this C. is rather a bad alteration of Fletcher's Spanish Curate than a new play—the Spanish Curate consists of two distinct plots, one serious, and the other comic—Clarke has omitted all the serious scenes, and attempted to supply the deficiency by the introduction of two new characters—Olmedo is jealous of his wife—the principal cause of his jealousy is, that one evening he fancied he had heard somebody give his wife a Kiss—she was offended at his unjust suspicion, and would not enter into any explanation—Olmedo confines his wife to her apartment—Leandro, who lodges in the next house, discovers a private door into Orelia's apartment—he makes love to her—she repulses him—he begs her pardon, and offers his best services to her—she gives him a ring and a message to her brother—Olmedo sees the ring on Leandro's finger at Bartolo's house—he calls on his wife to produce the ring—Leandro enters from the private door, and gives her the ring—Orelia makes her escape through the private door with her brother—at the conclusion, Olmedo is convinced of his wife's innocence—Leandro says that the Kiss, which had occasioned Olmedo's jealousy, was given by himself to Amaranta—Clarke has very properly written the new scenes in blank verse, and he has written them not badly—but the material circumstances of the private door and the ring are not well managed—and the making of Leandro concerned in both the plots is absurd, it being hardly possible for him to have carried on an intercourse with Orelia and Amaranta at the same

time, and under the existing circumstances—when Olmedo in the last act enters dragging in the Landlady, and asking her what is become of his wife, it is impossible not to think of Perez and the Old woman in *Rule a Wife and have a Wife*—the comic scenes (with the exception of omissions) do not differ *materially* from those of the Spanish Curate, but Clarke has made one alteration for the worse, in changing Amaranta into the ward instead of the wife of Bartolo—Lovegrove and Knight acted very well—the scene, in which Diego makes his pretended will, excited much laughter and applause—for the Spanish Curate see L. I. F. Nov. 17 1722.

Nov. 9. George Barnwell = Putnam : Millwood = Mrs. Glover.

12. Up all Night, and Honest Thieves. Obediah = Dowton :—his drunken scene was exquisite—a more natural and comic piece of acting has seldom or never been exhibited on the stage.

14. Lionel and Clarissa, revived. Col. Oldboy = Dowton, 1st time :—acted 15 times.

15. Lovers' Quarrels. Sancho = Lovegrove, 1st time.

20. West Indian. Belcour = Lewis :—with, never acted, Rejection. Solid = Lovegrove : Ardent = Lewis : Lord Cypher = De Camp : Serjeant Crump = Knight : Priscilla = Miss Duncan : Helen = Miss Kelly : Mrs. Crump = Mrs. Harlowe :—(*D. C.*)—Oulton, the *D. C.* and the Editor of the *B. D.* say, that this Farce was damned on the first night and not repeated, which is quite incorrect.

21. Rejection, 2d time—at the bottom of the bill

there is a long address to the public about the Farce.

27. Rivals. Acres = Lewis : Lydia Languish = Mrs. Edwin, 1st time : Julia = Miss Duncan, 1st time.

30. Who's the Dupe ? Gradus = Lovegrove, 1st time.

Dec. 3. Love Laughs at Locksmiths. Risk = Knight, 1st time : Lydia = Miss Kelly, 1st time.

7. Maniac. Augustine = Putnam : Dory = Knight.

12. High Life. Sir Harry's Servant = Lewis.

16. All in the Wrong. Beverley = Wrench, 1st time.

18. Heir at Law. Dick Dowlas = Wrench, 1st time :—with Poor Soldier. Darby = Lovegrove.

23. Stranger = Raymond, his 1st app. since his late severe illness : Mrs. Haller = Mrs. Brereton, from Edinburgh.

28. Jew. Sheva = Dowton.

Jan. 2. Never acted, Right and Wrong. Malcour = Holland : Sir James Harcourt = Lovegrove : Neville (in love with Cecilia) = De Camp : Charles Pemberton (in love with Julia) = Putnam : Spruce (his servant) = Penley : Farmer Oakham = Dowton : Dick (his son) = Oxberry : Venom (Malcour's valet) = Carr : Old Pemberton = Penson : Cecilia Harcourt (in love with Neville) = Mrs. Glover : Julia Neville (in love with Charles) = Mrs. Edwin : Dame Oakham = Mrs. Sparks :—acted 6 times——Old Neville had made a will in favour of his nephew and niece—the will had fallen into the hands of Malcour—he had destroyed it (as he supposed) and had, with the

assistance of Venom, forged a new will in favour of himself—Julia was consequently left without money or friends—her brother was abroad—Farmer Oakham and his wife had taken Julia into their house—they treat her with kindness—Malcour wants to seduce Julia, and to marry Cecilia—Sir James approves of his daughter's union with Malcour—Neville returns home—Malcour attempts to use force with Julia—she is rescued from him by Charles Pemberton, who had come into Leicestershire in search of Julia—Malcour and Venom quarrel—Venom puts Old Neville's real will into the hands of Sir James Harcourt—the will which Malcour burnt proves to have been only a copy—Malcour is exposed—Charles Pemberton and Neville marry Julia and Cecilia—this C. was written by a Gentleman of Cambridge—it has no gross fault, but it is insipid to the last degree.

13. *She wou'd and She wou'd not*, revived. *Trap-panti* = *Lovegrove* : *Don Manuel* = *Dowton* : *Don Philip* = *Putnam* : *Hypolita* = *Miss Duncan* : *Flora* = *Mrs. Harlowe* : *Violetta* = *Miss Mellon* :—acted 12 times.

15. *Castle Spectre*—16. *Peasant Boy*.

18. *Cabinet*—20. *Man and Wife*.

24. *Dramatist*. *Vapid* = *Lewis* : *Floriville* = *Wrench*.

Feb. 7. *Maid of the Mill*. *Sir Harry Sycamore* = *Dowton*, 1st time : *Ralph* = *Knight* : *Fanny* = *Mrs. Bland*.

27. *Never acted*, *House of Morville*. *Sir Thomas de Morville* = *Wroughton* : *Hugo de Morville* (his son) = *De Camp* : *Lord Rodmond* (nephew to *Sir*

Thomas) = Raymond : Argaldus (a learned sage) = Holland : Modred = R. Palmer : Forrester (Lord Rodmond's agent) = Putnam : Lord Ruthven = Powell : Furbrass (a drunken soldier) = Knight : Fingask (captain of the banditti) = J. Smith : Agnes (wife to Hugo de Morville) = Mrs. Edwin : Mrs. Villemore (her mother) = Mrs. Brereton :—there are above 20 other characters—acted 10 times——Sir Thomas de Morville had banished his son from his house—his anger is encreased at hearing that his son is married to Agnes—he makes Lord Rodmond his heir—Lord Rodmond to secure the inheritance, causes a drug to be administered to his uncle—he believes the drug to be mortal—but Argaldus, who had supplied him with it, had taken care to send him only a soporific—Sir Thomas is supposed to be dead—at the request of Argaldus he keeps himself concealed—Hugo enlists for a soldier—Modred attempts to ravish Agnes—Hugo and Modred fight—Modred falls—Hugo endeavours to make his escape—some soldiers pursue him and carry him off—in the last scene he is brought to his trial—as he is on the point of being condemned, Modred and Argaldus enter—Modred had been cured of his wounds by Argaldus—the jury acquit Hugo—Sir Thomas de Morville accuses Lord Rodmond of having attempted to poison him—Argaldus accuses him of having killed Forrester—Sir Thomas throws off the mask and disguise which he had worn for the last 2 acts—the jury pronounce Lord Rodmond to be guilty—he makes his exit guarded—Sir Thomas joins the hands of Hugo and Agnes—in the course of the play Agnes had proved to be niece to Lord Ruthven——this is

a very poor play by Lake—it is written in imitation of the old dramatists — but very unskilfully — the language is bad — the plot is a strange jumble—a minute detail of it would have been tedious to the last degree.

March 7. Never acted, *Turn Out!* Restive (a passionate old man) = Dowton : Dr. Truckle = Lovegrove : Somerville (nephew to Restive—in love with Marian) = Philipps : Forage (his servant) = Knight : Gregory (servant to Restive) = Oxberry : Marian Ramsay (a distant relation to Restive—in love with Somerville) = Miss Duncan : Peggy = Mrs. Scott : Mrs. Ramsay = Miss Tidswell:—acted 28 times—Dr. Truckle by his flattery and servility had completely ingratiated himself with Restive — Restive had taken a dislike to his nephew, and had sent for Marian Ramsay from Scotland—his design is to marry her to Dr. Truckle—he orders Somerville to Turn Out of his house—Marian purposely disgusts Dr. Truckle — he refuses to marry her—Restive orders him to Turn Out—Somerville and Forage make Dr. Truckle drunk—he sets Restive at defiance —Somerville marries Marian with his uncle's consent —this is a tolerable musical F.—it was written by Kenney.

April 10. *Maid of the Mill*, with *Quadrupeds*, or the *Manager's last Kick*—characters in the *Prelude*. Drill = Knight : Zigzag = Wewitzer : &c.—characters in the *Drama*. Francisco = Lovegrove : Abrahamides = Oxberry : Dorothea = Miss Kelly : Tittilinda = Mrs. Orger :—this Farce came out at the Lyceum July 18—it was the *Mock Tragedy of the Tailors* with considerable alterations—the last scene,

in which the Tailors engaged, mounted on asses and mules, formed a most farcical exhibition. (*Dramatic Censor.*)

11. Never acted, Prejudice, or Modern Sentiment. Fitz-Edward = De Camp: Oddley (brother to Rivers' first wife) = Downton: Sir Frederick Fillamour = Wrench: Capt. Rivers (in love with Lady Ann) = Holland: Patrick (servant to Fitz-Edward) = Johnstone: Mr. Rivers = Powell: Lady Ann Lovel (a young widow) = Miss Duncan: Mrs. Rivers (second wife to Rivers) = Mrs. Edwin: Miss Ruth Rivers (his sister—a pretender to learning) = Mrs. Sparks: Mrs. Fitz-Edward = Miss Boyce: Mrs. Furbish = Mrs. Harlowe:—acted 27 times—Emily Rivers had run away with Fitz-Edward—all her family (except her brother) are much offended with her for her marriage—they have never seen Fitz-Edward, but have a strong Prejudice against him as being an Irishman—Fitz-Edward had been 4 years married—in the course of that time he had involved himself in pecuniary difficulties by his extravagance—Lady Ann Lovel, who is his cousin, recommends him to Miss Ruth Rivers as her amanuensis—he is introduced to his wife's family under the name of Melville—Miss Ruth is so pleased with him that she means to marry him—Rivers gives him his confidence—Mrs. Rivers considers herself as under obligations to him—at the conclusion, Rivers and Oddley are reconciled to Fitz-Edward—there is an important underplot—Mrs. Rivers has no criminal intentions, but she professes so strong a friendship for Sir Frederick, that her husband has reason to be displeased at it—in the 5th act, she overhears a conversation

between Fitz-Edward and Sir Frederick, in which Sir Frederick speaks of her understanding with contempt—Rivers overhears a conversation between his wife and Sir Frederick, in which Mrs. Rivers declares she will never see Sir Frederick again, except in general society——this is a pretty good C. by Mrs. Lefanu—Sheridan's sister—many parts of the dialogue are written with great neatness, but there is too much mere conversation.

13. Acted but once, *Sons of Erin*, or *Modern Sentiment*—the name of the play was changed by Mrs. Lefanu's desire.

24. *Castle of Sorrento*. Blinval = De Camp : Governor = Johnstone : Widow Belmont = Miss Kelly.

27. *Dowton's bt.* Henry 4th. Falstaff = Dowton, 1st time : Hotspur (for that night only) = Elliston : —with Three and Deuce. 3 Singles = Elliston.

28. *Quadrupeds* — 7th time by this company—partly founded on *ancient* dramas and applied to *modern* events—with *old* scenes and *new* Animals!! —their 49th app. on this, or any stage.

29. *Miss Duncan's bt.* Country Girl. Miss Peggy = Miss Duncan, 1st time in London :—with *Matrimony*. Delaval = Wrench : Clara = Miss Duncan.

May 6. Never acted, *Devil's Bridge*. Count Belino = Braham : Marcelli (an innkeeper) = Lovegrove : Petro (his servant) = Oxberry : Baron Toraldi = Raymond : Florian (in love with Lauretta) = Rovidino, 1st app. on any stage : Fabricio = De Camp : Antonio (father to Marcelli) = Marshall : Paolo (servant to Toraldi) = Waldegrave : Julio (a child—son

to Belino and Rosalvina, but brought up by Marcelli)= Miss Brereton: Countess Rosalvina = Mrs. Dickons: Laretta (sister to Marcelli—in love with Florian) = Miss Kelly: Claudine (wife to Marcelli) = Mrs. Bland:—acted 14 times—Belino and Rosalvina were privately married—he was supposed to be drowned about 5 years before the piece begins—her mother wants her to marry Toraldi—she leaves her mother's castle, and takes refuge at Marcelli's—Marcelli conceals her—Belino, disguised as an artist, had previously arrived at Marcelli's, but was gone to bed—Rosalvina is separated from Marcelli among the Piedmontese Alps—she is conducted to the cottage of Antonio by Florian—Belino is thrown into prison by Toraldi—Paolo is on the point of assassinating Belino, but is at that moment shot by Fabricio—Fabricio sets Belino at liberty—the last scene lies at Antonio's, close to the Devil's Bridge—Belino and Rosalvina meet—Laretta announces the approach of Toraldi—Antonio has a magazine of powder in the rock which serves as a foundation to the Bridge—Toraldi and two guards appear on the Bridge—Marcelli blows up the Bridge—this Operatic Romance, in 3 acts, was written by Arnold—it is a moderate piece—an American edition of it was printed in 1822.

19. De Camp's bt. Americans, and Critic. Puff = De Camp: Sir Fretful = Lovegrove: Don Ferolo = Lewis: Tilburina = Miss Mellon:—all 1st time.

21. Miss Kelly's bt. Wife of Two Husbands. Count Belfior = Putnam, 1st time: Theodore = Miss Kelly, 1st time: Carronade = Dowton, 1st time: Maurice = Wroughton: Armagh = Johnstone: Fritz

= R. Palmer : Countess Belfior = Mrs. Glover, 1st time : Eugenia = Miss L. Kelly, 1st time : Ninette = Miss Poole, 1st time :—with, never acted, How to die for Love. Capt. Blumenfeld = Wrench : Capt. Thalwick = De Camp : Trap (his servant) = Knight : Trick (servant to Blumenfeld) = Oxberry : Baron Altorf = Penson : Charlotte (his daughter) = Miss Kelly :—acted 20 times—Blumenfeld and Thalwick are friends—each of them is in love with Charlotte—she is rather more inclined to Thalwick than Blumenfeld, but not so as to give him a decided preference—it is agreed that if either of the suitors can induce the other to pass the boundaries of the Baron's estate, he should marry Charlotte—each of them bribes the other's servant—they use various stratagems—all of which fail of success—at last Thalwick forces Blumenfeld to fight—he pretends to be killed, and advises Blumenfeld to make his escape—Blumenfeld takes his advice, and thereby loses Charlotte—this is a pretty good F. by — it is professedly taken from a piece by Kotzebue.

June 2. R. Palmer's bt. Duenna. Father Paul = R. Palmer :—with a selection from R. Palmer's Portraits of the Living and the Dead.

10. For bt. of Spring. Honey Moon. Aranza = Elliston :—with Blue Devils. Megrim = Lovegrove.

17. (Last night) Hypocrite.

18. For bt. of the British Prisoners in France. John Bull—the Performers acted gratis.

## C. G. 1811-1812.

Sep. 9. *Romeo and Juliet*. Capulet = Egerton :  
Lady Capulet = Mrs. Powell : Juliet = Miss S. Booth.

11. *Wheel of Fortune*—13. *Othello*.

16. *Richard 3d*. Queen = Mrs. Powell.

17. *Speed the Plough*. Sir Abel Handy = Simmons.

18. *Lady Macbeth* = Mrs. Siddons :—being the last season of her appearing on the stage.

19. *Provoked Husband*. Sir Francis = Blanchard :  
—Munden had left C. G. which was a great loss.

20. *Duenna*. Carlos = Sinclair, his 1st app. on the stage.

21. *Gamester*. Mrs. Beverley = Mrs. Siddons :—  
with *Devil to Pay*. Jobson = Emery : Nell = Mrs. C. Kemble.

23. *Hamlet*. Hamlet = Kemble : Polonius = Blanchard.

25. *King John*. Constance = Mrs. Siddons.

27. *Merry Wives*—30. *Henry 4th*, 1st part.

28. *Isabella*. Isabella = Mrs. Siddons.

Oct. 2 and 5. Mrs. Siddons acted *Lady Macbeth* and *Elvira*.

7. *Mountaineers*. Octavian = Young.

8. *Cabinet*, and *Tom Thumb*.

9. Mrs. Siddons acted *Lady Macbeth*

10. *Woodman*, with Raymond and Agnes.

11. *Twelfth Night*, and *La Perouse*.

12. *Grecian Daughter*. Evander = Young : Dio-

nysius = C. Kemble : Philotas = Brunton : Euphrasia = Mrs. Siddons, for the last time.

15. Pizarro. Rolla = Young : Elvira = Mrs. Siddons.

16. Never acted, Kamtchatka, or the Slaves' Tribute. Count Benyowsky = Young : Admiral Niloff = Barrymore : Stepanoff = C. Kemble : Hettman = Liston : Crustiew = Egerton : Kudrin = Fawcett : Baturin = Sinclair : Athanasia = Mrs. H. Johnston : Fidera = Mrs. C. Kemble :—this cast is from the Dramatic Censor—the play was acted 4 times—it was a musical Drama in 3 acts taken from Kotzebue—it is said to have been adapted to the English stage by C. Kemble—Count Benyowsky, or the Conspiracy of Kamtschatka, a Tragi-Comedy in 5 long acts, was translated from the German in 1798 by Render—the principal characters in it are—Count Benyowsky—the Governour of Kamtschatka—Athanasia, his daughter—Theodora, her attendant and Hettman, captain of the Kossacks—Stepanoff, Crustiew, Kudrin and Baturin are exiles and conspirators—the Governour and Theodora seem to be the same characters as Admiral Niloff and Fidera in the altered play—Count Benyowsky had been general of the Polish confederates—he was taken prisoner, and banished to Kamtschatka—on his passage to Kamtschatka, he had saved the ship, in which he was, by his courage and dexterity—the Governour in return orders his fetters to be taken off—Stepanoff is in love with Athanasia—she dislikes him, and falls in love with Benyowsky—Benyowsky and the other exiles form a Conspiracy for effecting their escape

from Kamtschatka—they elect Benyowsky for their chief—Athanasia acknowledges to her father her love for Benyowsky—her father consents to their union—Benyowsky persists in his fidelity to the conspirators—in the 4th act, he tells Athanasia that he is married—she continues her attachment to him, but affects to call it sisterly esteem—Stepanoff writes a letter to the Governour in which he warns him of the conspiracy—Athanasia insists that Stepanoff had written the letter, solely from jealousy—Kudrin is brought in in chains—he confesses the whole of the conspiracy—the Governour is enraged at Benyowsky for his ingratitude—he forces Athanasia to assist in decoying Benyowsky into his power—Athanasia writes the letter which her father dictates, but contrives to put Benyowsky on his guard—at the conclusion, the conspirators take the Governour prisoner, and effect their escape—Athanasia proposes to accompany Benyowsky—her father threatens her with his curse, if she should abandon him—she faints—and the Count leaves her behind.

Kamtchatka, or the Slaves' Tribute is not printed—a serious Drama interspersed with songs is a greater absurdity than a professed Opera—the Dramatic Censor observes—"the Conspirators were now and then diverted from the material affairs of death and rebellion by Baturin, who was occasionally civil enough to raise their spirits with a mad-rigal"—in the original play Baturin does not sing.

19. Henry 8th. Queen Katharine = Mrs. Siddons.

23. Macbeth. Lady Macbeth = Mrs. Siddons :—  
with Follies of a Day. Count Almaviva = Jones :

Figaro = Farley : Antonio = Emery : Page = Miss S. Booth : Susan = Mrs. Gibbs : Countess = Mrs. Egerton.

26. Mrs. Siddons acted Queen Katharine.

28. Cato. Juba = Hamerton—29. English Fleet.

30. Measure for Measure. Duke = Kemble : Lucio = Jones : Angelo = Barrymore : Claudio = C. Kemble : Escalus = Murray : Elbow = Blanchard : Pompey = Liston : Barnardine = Emery : Isabella = Mrs. Siddons : Mariana = Mrs. Powell : Mrs. Overdone = Mrs. Davenport :—all the parts were well acted except Angelo—Emery looked and acted inimitably.

Nov. 2 and 5. Mrs. Siddons acted Lady Macbeth and Isabella (M. for M.)

6. Never acted, Up to Town. Sir Giles Jovial = Blanchard : George Jovial = Sinclair : Overton = Simmons : Harry Overton = Jones : Lawyer Glib = Fawcett : Farmer Glebe = Emery : Peter = Liston : Spruce = Taylor : Mrs. Overton = Mrs. Childe : Eliza = Miss Feron : Dame Farmfield = Mrs. Davenport : Fanny Farmfield = Miss S. Booth : Susan = Mrs. Liston :—acted 3 times——this Opera in 3 acts is attributed to T. Dibdin—it is not printed——Sinclair was taken ill, and the 1st night of the Opera was not till Nov. 11.

8. Venice Preserved — with new scenes of the Rialto, and St. John's Square. Jaffier = C. Kemble : Pierre = Kemble : Belvidera = Mrs. Siddons :—with Portrait of Cervantes. Murillo = Emery.

13. Measure for Measure. Isabella = Mrs. Siddons. N.B. No orders can be admitted on the nights of Mrs. Siddons' performance—this notice was continued during the rest of the season.

16 and 19. Mrs. Siddons acted Belvidera, and Lady Macbeth.

20. Birthday. Capt. Bertram = Emery.

21 and 23. Mrs. Siddons acted Isabella (M. for M.) and Belvidera.

22. Love in a Village. Justice Woodcock = Fawcett.

25. Knight of Snowdown. King James = Huntley, 1st app. there.

26. Gamester. Mrs. Beverley = Mrs. Siddons.

27. Tale of Mystery. Romaldi = Huntley.

28. Winter's Tale. Leontes = Kemble : Florizel = C. Kemble : Polixenes = Barrymore : Camillo = Creswell : Antigonus = Egerton : Autolycus = Fawcett : Clown = Liston : Old Shepherd = Blanchard : Mamillius = Miss Worgman : Hermione = Mrs. Siddons : Perdita = Mrs. H. Johnston : Paulina = Mrs. Powell :—Winter's Tale revised to be had only at the theatre.

30. Measure for Measure. Isabella = Mrs. Siddons.

Dec. 3. Mrs. Siddons acted Belvidera.

4. Honey Moon. Duke = Young : Rolando = Jones : Jaquez = Liston : Lampedo = Blanchard : Juliana = Mrs. C. Kemble : Zamora = Miss S. Booth : Volante = Miss Bolton : Hostess = Mrs. Davenport :—with Poor Soldier. Darby = Liston.

5. Last fortnight of Mrs. Siddons' acting till after Easter. Winter's Tale. Hermione = Mrs. Siddons.

6. Man of the World. Sir Pertinax Macsycophant = Grant, his 1st app. in London : Egerton = C. Kemble : Sidney = Brunton : Melville = Egerton : Lord Lumbercourt = Murray : Lady Rodolpha =

Mrs. H. Johnston : Betty Hint = Mrs. Gibbs : Constantia = Miss Bolton :—not repeated.

7 and 10. Mrs. Siddons acted Elvira, and Queen Katharine.

11. Iron Chest. Wilford = Huntley, 1st time.

12. Mrs. Siddons acted Lady Macbeth.

14. Coriolanus = Kemble : Tullus Aufidius = Egerton : Menenius = Blanchard : Volumnia = Mrs. Siddons : Virgilia = Mrs. H. Johnston.

17. Mrs. Siddons acted Volumnia.

18. Rivals. Sir Anthony Absolute = Fawcett : Acres = Blanchard :—with Highland Reel. Shelly = Liston.

19 and 21. Mrs. Siddons acted Volumnia.

20. Mrs. Siddons acted Hermione.

23. Mrs. Siddons acted Volumnia—her last app. till after Easter.

26. George Barnwell = C. Kemble : Millwood = Mrs. Powell : Maria = Miss S. Booth :—with, never acted, Harlequin, and Padmanaba.

*Majus opus moveo.*

This night crowned Harris with immortal glory—the sublime project, which Christopher Rich had conceived, but from prudential motives did not execute, was accomplished by Harris—a live Elephant was introduced in the Pantomime—he was at that time rather young—in 1823 he was grown to a great size—one of the biped performers happily observed, that “it was a great pity that the Elephant was “always so well behaved”—if he had “drowned the “stage with tears” (as Liston’s Ass did in 1818) we should have had the acme of rational amusement—

it is with the utmost reluctance that one detracts from the merit of Harris on this occasion—but the truth must be spoken—an Elephant had appeared on the Dublin stage in 1771-1772—see S. A.

It appears from the Spectator (No. 445) that Pinkethman had an Elephant, that used to kneel down and take him on his back—but one cannot give Pinkethman much credit, as he only exhibited his Elephant at Bartholemew Fair, and such sort of places.

28. Belvidera = Miss Smith, her 1st app. these 4 years.

30. Egerton acted Rhoderick Dhu.

31. Jane Shore = Miss Smith: Alicia = Mrs. Powell.

Jan. 7. Percy, revived. Percy = C. Kemble: Douglas = Young: Sir Hubert = Egerton: Elwina = Miss Smith.

8. Comedy of Errors. Dromio of Syracuse = Fawcett: Abbess = Mrs. Powell:—rest as before.

11. Foundling of the Forest. Count de Valmont = Young: Unknown Female = Miss Smith: Geraldine = Miss S. Booth:—rest as before.

17. New Way to Pay Old Debts. Marrall = Farley: Lady Allworth = Mrs. Powell:—rest as before.

22. Revenge. Zanga = Kemble:—he was ill and the play was changed.

23. Revenge. Zanga = Young.

29. Hamlet = Young: Queen = Mrs. Powell.

31. Never acted, Virgin of the Sun. Rolla (formerly General of the Peruvians) = Young: Don Alonzo (a Spaniard) = Huntley: Don Velasquez (his friend) = Brunton: Ataliba (King of Quito) = Barrymore: Telasko (father to Cora) = Chapman: Diego

(attendant on Alonzo) = Liston : High Priest = Egerton : Xaira (a priest) = Creswell : Zamor = Sinclair : Cora = Miss Smith : High Priestess = Mrs. Powell : Amazili = Miss Feron : Idali = Miss Bolton :—acted 33 times——this Operatic Drama, in 3 acts, was written by Reynolds—it is professedly founded on the Incas of Marmontel, and Kotzebue's play of Rolla, or the Virgin of the Sun—the 5th edition of Kotzebue's play, as translated by Anne Plumptre, was published in 1799—Rolla had fallen in love with Cora—she had become a Virgin of the Sun—Rolla had retired to a cave in despair—Alonzo had quitted the savage followers of Pizarro, and had joined the Peruvians—he and Cora had fallen mutually in love—in the 2d act Rolla becomes acquainted with their attachment, and approves of it, Cora's happiness being the first wish of his heart—he advises them to save themselves by flight—Cora returns to the temple—she acknowledges to the High Priestess her love for Alonzo without any reserve—the High Priestess is struck with horror—she orders Cora to be confined as a prisoner—she denounces Cora to Ataliba—Ataliba directs the priests to judge the culprits according to law—by the law of Peru, a Virgin of the Sun who had broken her vow of chastity, had thereby not only forfeited her own life, but had involved all her family in her ruin—the High Priest wishes to save Cora and Alonzo—the other priests unanimously pass a sentence of death on them—a sword and a palm-branch are presented to Ataliba, as the symbols of justice and mercy—Rolla enters attended by soldiers—he pleads strongly in favour of Cora—Ataliba is determined

that mercy shall not be extorted from him by force—Cora prevails on Rolla to submit to the King—Ataliba resumes the sword and palm-branch—he presents the palm-branch to Cora, and abolishes the law—an alteration of the German Drama in 5 acts, was performed at the New York theatre on March 12 1800—this alteration is a good one—the person who made it has omitted about 5 pages entirely, and judiciously shortened the long speeches in the original—Reynolds has retained the most important parts of Kotzebue's play, but has degraded it to an Opera, and omitted a great deal too much—his alteration is very inferiour to the original and to the American piece—in the 1st act he has introduced an earthquake, the effects of which were exhibited in a very striking manner.

Feb. 25. Never acted, Frost and Thaw. Count Zelmar = Sinclair : Baron Carlstadt = Emery : Count Stockoli = Liston : Von Fressen = Farley : Eric = Blanchard : Christine = Mrs. Bishop : Sophia = Miss Fearon :—acted 3 times—this musical Farce is attributed to Holman—it is not printed.

29. Julius Cæsar, revived. Brutus = Kemble : Antony = C. Kemble : Cassius = Young : Julius Cæsar = Egerton : Casca = Fawcett : Octavius = Hamerton : Lepidus = Murray : Trebonius = Barrymore : Decius = Brunton : Porcia = Mrs. Powell : Calpurnia = Mrs. Weston :—Shakspeare calls the females in this play *Portia* and *Calphurnia*—Kemble in the bill for this evening changed the names—he is more correct than Shakspeare, but no change was necessary—Suetonius and Plutarch calls Cæsar's wife *Calpurnia*—Ainsworth says—"Calphurnius or

“Calpurnius, the name of several Romans”—in the preceding article he mentions a woman called Calphurnia, but does not add that she was ever called Calpurnia — Julius Cæsar was particularly well acted—it was repeated 18 times.

In the 1st act there occurs one of the weakest lines that Shakspeare ever wrote —Cassius says —

“Now it is Rome indeed, and room enough.”

—contemptible as this pun is, yet O’Keeffe has borrowed it in the Agreeable Surprise—it owes its existence to the vulgar ‘pronunciation of Rome, for which Kemble was so strenuous an advocate—the Dramatic Censor in 1811, after having more than once censured Kemble for this barbarism, very candidly gives a long note written in defence of Kemble—it concludes with saying—“that the pronunciation “of *Rome* is now decidedly fixed as *Room*, is a position of which the practice of the best speakers “in Parliament, in the Pulpit, at the Bar, and on “the Stage, seems to leave no doubt”—this is evidently begging the question—and is precisely the argument Kemble made use of, the last time he was at Bath, when he reprimanded Stanley at rehearsal for saying Rome — the late Dr. Raine of the Charter House, whose judgment Kemble himself would have allowed to be equal to that of any individual, condemned the pronunciation of *Rome* as *Room*, in the strongest manner—the late Mr. Rud-dock, who had studied these matters as much as any body, was of the same opinion—Gibbon the Historian being asked his sentiments on this point said —“Sir, the place we are sitting in is *room*, the City

“ is *Rome* ”—let the advocates for *Room* be consistent—if the city is *Room*, the citizens are certainly *Roomans*—in several plays a low country character calls London Lunnun and Londoners Lunnuners, but no author makes one of his D. P. call the city *Lunnun*, and the citizens *Londoners*—it is said with truth that we do not know how the Latins pronounced Roma—but is there the slightest reason for supposing that they pronounced the first syllable in Roma and Romani differently?—or would any school-master in the three kingdoms suffer a boy to call Roma, Rooma?—Douce in his *Illustrations of Shakspeare*, and the writer of the note in the *Dramatic Censor* say, that the line above quoted shows the pronunciation in Shakspeare’s time—if they had looked into Shakspeare with a little more attention, they would have found that Shakspeare himself pronounced the word both ways, just as it suited his convenience—in the 1st scene of the 3d act of Henry 6th pt. 1st Cardinal Beaufort says—“ *Rome* shall remedy this”—to which Warwick replies—“ *Roam* thither then ”—Dr. Johnson observes in a note—“ to *roam* is supposed to be derived from the cant of vagabonds, who often pretended a pilgrimage to “ *Rome* ”—he would hardly have made this observation, if he had not considered Rome and not Room as the right pronunciation—Steevens adds—“ the “ jingle between *roam* and *Rome* is common to other “ writers ; so in Nash’s *Lenten Stuff* 1599—‘ 3 hundred thousand people *roamed* to *Rome*,’ ” &c.—there can be no jingle unless Rome be pronounced as Rome and not Room.

It seems highly probable that Rome has at all

times been differently pronounced by different persons—even on the modern stage, with all Kemble's authority, they were not consistent—Munden in *Coriolanus*, and Blanchard after him, pronounced Rome as Rome not room.

Act 4. Scene 1st—Shakspeare, who in general follows Plutarch very closely, has here been guilty of an inaccuracy—the Triumvirs met on a small Island—Shakspeare, not attending to this, makes Octavius say—"Or here or at the Capitol," as if the scene had been at Rome—Antony says—"look, with a spot I damn him"—this use of the word damn, in the original sense, as simply to condemn, is become obsolete, except in the solitary instance of damning a play—many persons from ignorance of the proper meaning of the word are scrupulous in applying it to a play—in Fielding's miscellaneous works, where one would not have expected such squeamishness, *Eurydice* is printed as d—d at D. L.—Wilkinson says, Mrs. Clive's farce was d—d.

Shakspeare is guilty of an error, when he makes Brutus say—

————— "Stoop, Romans, stoop,  
"And let us bathe our hands in Cæsar's blood."

Plutarch represents the hands of Brutus and his friends as bloody, not by design but accident, owing to their all attempting to stab Cæsar at the same time—for the mistake about Cæsar's gardens, see Farmer's note—Dr. Middleton says Porcia died of a lingering illness—Shakspeare follows the popular story, his friend Plutarch having left the matter in doubt.

March 19. Miss Smith's bt. Isabella. Isabella = Miss Smith, 1st time and last night of her engagement:—with Blind Boy. Edmund = Miss S. Booth.

30. Timour the Tartar, with Horses—acted 21 times.

April 9. Winter's Tale. Hermione = Mrs. Siddons.

11 and 14. Mrs. Siddons acted Lady Macbeth, and Volumnia.

15. As you like it. Audrey = Mrs. Gibbs.

18. King John. Constance = Mrs. Siddons.

21. Gamester. Mrs. Beverley = Mrs. Siddons.

23. Mountaineers. Octavian = Kemble.

24. Comedy of Errors, with, never acted, Secret Mine—the cast was probably—Araxa (Rajah of the Hindoos—in love with Zaphyra) = Brunton : Dimdim (a Chinese slave—in love with Zobeide) = Liston : Ismael (governour of a Persian district) = Barrymore : Assad (an old Persian soldier) = Chapman : Zaphyra (daughter to Ismael—in love with Araxa) = Mrs. H. Johnston : Zobeide (daughter to Assad—in love with Dimdim) = Miss Feron : Camilla (an Amazon) = Mrs. Parker :—acted 22 times—Araxa, when 12 years old, had been saved from a general massacre by Assad, and had been brought up by him—Assad does not know that he is the Rajah—the Hindoos possess a Mine of rubies—Ismael endeavours by threats and promises to obtain from Araxa the Secret of the Mine—he refuses to reveal it, as the Mine is the barrier to his country—Araxa is imprisoned by Ismael—he makes his escape by the assistance of Zaphyra—she is forced from him by the Persian soldiers—she afterwards makes her es-

cape, and arrives at the Mine—she tells Araxa that a Hindoo chief, called Hyder, had deserted to the Persians, and was about to betray the Mine to them—Araxa's soldiers form an ascent to the entrance of the Mine by their shields—Zaphyra on horseback ascends the shields, and enters the Mine—a general engagement takes place—Hyder and his party are defeated—Ismael and Araxa are reconciled——this grand Melo-dramatic Spectacle was written for the Horses—it was very well calculated for the purpose—the business of the piece was arranged by Farley—the dialogue is attributed to Fawcett, who did not print it, but there is an Irish edition of the Secret Mine—T. Dibdin says—vol. 1 p. 441—" I wrote " all the songs and half of a piece, (Mr. Fawcett " writing the other half) called the Secret Mine— ' having made no bargain with Mr. Fawcett, or with " the theatre, I was, on the success of the piece, " referred by each to the other, and received no re- " muneration."

25. Mrs. Siddons acted Queen Katharine.

27. Revenge. Zanga = Kemble.

28. Measure for Measure. Isabella = Mrs. Siddons.

May 1. Rule a Wife. *Don Michael*, &c. as before.

2. Grecian Daughter = Mrs. Siddons, positively the last time.

5 and 9. Mrs. Siddons acted Volumnia, and Mrs. Beverley.

12 and 15. Mrs. Siddons acted Belvidera, and Constance.

19 and 23. Mrs. Siddons acted Queen Katharine, and Volumnia.

26. Mrs. Siddons acted Lady Macbeth.

29. Knight of Snowdoun. King James = Brunton.

30. Pizarro. Elvira = Mrs. Siddons :—the other characters which Mrs. Siddons was to play, were announced at the bottom of the bill.

June 2. Isabella. Isabella = Mrs. Siddons, last time.

3. Young's bt. Cymbeline. Posthumus = Kemble : Jachimo = Young : Morgan = Murray : Polydore = C. Kemble : Cadwal = Brunton : Cloten = Farley : Cymbeline = Creswell : Pisanio = Claremont : Imogen = Mrs. H. Johnston : Queen = Mrs. Weston.

5. C. Kemble's bt. Richard 3d. Queen = Mrs. Siddons :—with (not acted 9 years) Comus. Comus = C. Kemble : Lady = Mrs. Siddons.

6. Douglas. Lady Randolph = Mrs. Siddons, last time.

8. King John. Constance = Mrs. Siddons, last time.

9. For bt. of Jones. Cymbeline, and Lyar. Young Wilding = Jones : Papillion = Farley.

11. Mrs. H. Johnston's bt. Stranger. Mrs. Haller = Mrs. Siddons, last time.

13. Mrs. Beverley = Mrs. Siddons, last time.

15. Pizarro. Elvira = Mrs. Siddons, last time.

16. For bt. of Mr. and Mrs. Liston. Romeo and Juliet, Romeo (for that night only) = Liston :—with Bombastes Furioso. Artaxominous = Blanchard : Bombastes = Liston :—and High Life. Duke's Servant = Liston : Sir Harry's Servant = Jones : Kitty = Mrs. Gibbs :—Mock Minuet by Liston and Mrs. Gibbs.

18. Farley's bt. Stranger = Kemble : Mrs. Haller = Mrs. Siddons, last time.

20. Queen Katharine = Mrs. Siddons, last time.

22. Volumnia = Mrs. Siddons, last time.

25. Winter's Tale. Hermione = Mrs. Siddons, last time.

26. For bt. of Glassington, Prompter. Measure for Measure. Isabella = Mrs. Siddons, last time.

27. Belvidera = Mrs. Siddons, last time.

29. For bt. of Mrs. Siddons. Macbeth = Kemble : Lady Macbeth = Mrs. Siddons, being the last time of her appearing on the stage—her injudicious friends insisted on having the curtain dropt when she made her last exit—this was done—but some disapprobation was expressed at this abrupt manner of terminating the play—this absurdity was imported from Ireland—when Mrs. Siddons died at the *close* of a Tragedy, it had been for years usual to drop the curtain immediately, as she was often so exhausted as to make it expedient to do so—but the case was quite different with regard to Macbeth.

July 1. Foundling of the Forest. Unknown Female = Mrs. H. Johnston.

2. Miss S. Booth's bt. Castle Spectre. Osmond = Young : Father Philip = Egerton : Percy = Brunton : Reginald = Murray : Motley = Blanchard : Hassan = Chapman : Angela = Miss S. Booth : Alice = Mrs. Davenport : Spectre = Mrs. Powell :—with, never acted, Trick for Trick, or the Admiral's Daughter. Young Heartwell = Jones : Sir Boreas Thunder (an Admiral) = Emery : Hudibrastus Rant = Liston : Slip (servant to Young Heartwell) = Blanchard : Old Heartwell = Simmons : Eliza

(daughter to Sir Boreas) = Miss S. Booth : Lucy (her maid) = Miss Booth :—acted 3 times—Young Heartwell had gained the affections of Eliza under the assumed name of Thornville—she pretends to be ill—he visits her as Dr. Bolus—she tells him that her father means her to marry Young Heartwell—they agree that he should assume the character of his supposed rival—Eliza discovers that Thornville is really Young Heartwell—she determines to play him Trick for Trick—she persuades Rant to disguise himself as Young Heartwell—in the 2d act, Young Heartwell enters in his proper character—Rant enters as Young Heartwell—Eliza pretends to believe that Rant is really Young Heartwell—Young Heartwell is forced off the stage by the order of Sir Boreas—Old Heartwell arrives—and the piece concludes with the union of Young Heartwell and Eliza—this is an indifferent F., with songs—it is printed without the author's name.

3. Mrs. Powell's bt. Virgin of the Sun, with Three and Deuce. 3 Singles = Elliston : Frank = Liston.

6. Never acted, Touch at the Times. Sir Charles Wilding = Jones : Beaumont = Barrymore : Lovel (in love with Melissa) = Brunton : Canker (her guardian) = Emery : Flaw (an attorney) = Blanchard : Clinch (a punster) = Simmons : Serge (uncle to Mrs. Beaumont) = Fawcett : Mrs. Beaumont = Mrs. Egerton : Melissa (sister to Sir Charles) = Mrs. H. Johnston : Laura (niece to Canker) = Miss S. Booth : Flutter (woman to Melissa) = Mrs. Gibbs :—acted twice—Beaumont had married his wife for her money—he had spent her money, and involved himself in

pecuniary difficulties—Canker writes a love letter to Mrs. Beaumont, in which he requests a private meeting with her at her masquerade—Melissa meets Canker instead of Mrs. Beaumont—she promises to meet him again the next day—Canker's letter to Mrs. Beaumont falls into her husband's hands—some person tells him of the assignation which Melissa (who is supposed to be Mrs. Beaumont) had made with Canker—Beaumont and Flaw take it into their heads that the person who wants to have an intrigue with Mrs. Beaumont is Sir Charles—Flaw threatens them with a prosecution, but can make nothing of it—Melissa and Laura are secretly in love with Lovel and Sir Charles—the former conceals her passion from levity—the latter from diffidence—in the course of the play, Sir Charles falls in love with Laura—at the conclusion, Melissa gives her hand to Lovel—she reminds Canker of what had passed between them at the masquerade, and he is forced to give his consent—Beaumont is said to have disappeared—Serge takes Mrs. Beaumont under his care—this is an indifferent C. by Jameson—Sir Charles says—  
p. 11—

“ Good Protestants you are, to Church so true,  
“ You make e'en assignations in a pew.”

These lines are taken, with some variation, from the Prologue to the Volunteers—see T. R. 1692.

8. Honey Moon. Juliana = Mrs. H. Johnston.

13. Isabella. Isabella = Miss Johnson, from York, 1st app. in London.

15. (Last night) Hamlet = C. Kemble.

72 nights of this season were dedicated to Operas.

Mrs. Sarah Siddons was the eldest child of Kemble, a performer in a provincial company—the sister of John, Stephen, and Charles Kemble, &c.—the mother of Henry Siddons—and the wife of a bad actor, but a handsome man.

Mrs. Siddons, before she was married, lived as lady's maid with Lady Mary Greatheed—the late Duchess of Ancaster told me, that Lady Mary made her a visit at her house in Lincolnshire, and brought Mrs. Siddons with her—Mrs. Siddons was fond of spouting in the servants' hall—the Duke (then Lord Brownlow Bertie) often listened to her—Lady Mary said, “brother, don't encourage the girl, you will make her go on the stage.”

Bertie Greatheed, the son of Lady Mary, dedicated his *T. of the Regent* to Mrs. Siddons—the dedication does credit both to him and to her.

Mrs. Siddons had acted as a girl—the Editor of the *Obituary* for 1832 gives us the following playbill—“Worcester Feb. 12 1767. King Charles 1st. “Fairfax = Kemble : Duke of Richmond = Siddons : “Duke of York = Master J. Kemble : Duke of Gloucester = Miss F. Kemble : Lady Fairfax = Mrs. “Kemble : the Young Princess = Miss Kemble :— “Singing between the acts by Mrs. Fowler and Miss “Kemble—in the April following, Master J. Kemble was announced as Philadel, and Miss Kemble “as Ariel—she is said to have been born on July “14 1755”—Holcroft tells a childish story of her being led on the stage by her mother, when very young.

We are pretty well acquainted with the small parts which Cibber, Mrs. Pritchard, Woodward, and some

other capital performers, acted in their younger days—but of Mrs. Siddons' theatrical progress before she came out at D. L. in 1775, little seems to have been recorded—Mrs. Summers, who was intimate with Mrs. Siddons when they were both on the Bath stage, could give no account of what Mrs. Siddons had done before she joined that company—it has been asserted that Leonora in the Padlock was her first character—and in the History of the Green Rooms 1790, we are told, that her juvenile efforts, particularly as a singer, were regarded with some hopes of success.

An old playbill was reprinted in the Wolverhampton Chronicle for Nov. 21 1827—the original bill was without a date—it is supposed to have been printed in 1772—the bill is printed not only with the old pretence of giving the play gratis, but also with the additional caution of not printing the names of the performers at full length—thus—

Love in a Village.

Sir William Meadows by Mr. K—mb—le.

Young Meadows by Mr. S—dd—s.

Rosetta by Miss K—mb—le.

Madge by Mrs. K—mb—le.

Housemaid by Miss F. K—mb—le.

The play was acted at Wolverhampton—Roger Kemble was Manager of the Company.

Mrs. Siddons, on her return to D. L. in 1782 was universally allowed to be the first actress who had ever trod the English stage—in Tragedy she may be fairly considered as equal to Garrick—his superiority in point of voice was balanced by her superiority in

point of figure—in Comedy Mrs. Siddons did not shine.

There is a very fine print of the trial scene in Henry the 8th—it was published in 1819—Mrs. Siddons is the prominent feature—the likeness is very strong—and from that print any person, who has not seen Mrs. Siddons, may form a better idea of her figure, face, and manner than from any description which could be given of them in words—there is another large print of her in Isabella—the face is like to what hers was in 1785, but as she is simply standing with the child in her hand, this print does not convey any particular idea of her manner—the print of the scene in Henry the 8th exhibits a strong likeness of John and Charles Kemble, but the person who painted the picture from which it is taken, has with great want of judgment introduced the portraits of several persons who were not actors, and of some actors who never played with Kemble and Mrs. Siddons in Henry the 8th.

Ballantyne in 1812, by Mrs. Siddons' wish, reprinted some criticisms on her performances at Edinburgh from 1805 to 1812—they form a small pamphlet of 41 pages—Ballantyne only notices some of her characters—of Elvira he merely says that her performance was exquisite—of Mrs. Haller he observes, that she gave the part a dignity and interest which she alone could give it—she does all that can be done for it, but we wish to see her where she can do more—of Belvidera's mad scene he remarks—“one exquisite trait struck us powerfully—in the “very acme of her ravings, an officer announces to

“ Priuli the deaths of Pierre and Jaffier—the attention of Belvidera was evidently attracted by the words of the messenger, but their import could not, for some moments, make its way through the clouds which overshadowed her brain—her mind laboured with some vague image of horror, which it had not strength to define—and during a brief interval the violence of her fury was suspended—but at length the fatal event was seen to rush upon her soul, and all the rest was madness—the terrible agonies of her death closed a representation of suffering nature almost too real and too dreadful to be borne.”

Ballantyne expatiates on Mrs. Siddons' performance of Constance and Jane Shore, and still more so on her Queen Katharine—in speaking of the trial scene he says—“ the Queen, vexed to the uttermost by the artifices with which her ruin is prosecuted, interrupts Campeius, with the intention of accusing Wolsey of personal enmity towards her, and of refusing him for her judge, and calls in a resistless tone of command ‘ Lord Cardinal!’—Campeius, who had been urging immediate trial, imagines it addressed to him, and comes forward, as if to answer—here Mrs. Siddons exhibited one of those unequalled pieces of acting by which she assists the barrenness of the text, and fills up the meaning of the scene—those who have seen it will never forget it—but to those who have not, we feel it impossible to describe the majestic self-correction of the petulance and vexation, which, in her perturbed state of mind, she feels at the misapprehension of Campeius, and the intelligent expres-

“ sion of countenance, and gracious dignity of gesture with which she intimates to him his mistake, and dismisses him again to his seat—and no language can possibly convey a picture of her immediate reassumption of the fulness of majesty glowing with scorn, contempt, anger and the terrific pride of innocence, when she turns round to Wolsey, and exclaims, ‘ to YOU I speak!’ ”—— Mrs. Siddons as she stands in the print is supposed to say these last words—the manner in which she directed the person who acted Campeius, to come forward, produced a fine effect—Shakspeare’s text however affords but little or no ground for the circumstance.

Of the scene in the 4th act, Ballantyne says—  
“ Mrs. Siddons, with a curious perception of truth and nature, peculiarly her own, displayed through her feeble and falling frame, and death-stricken expression of features, that morbid fretfulness of look, that restless desire of changing place and position, which frequently attends our last decay—with impatient solicitude, she sought relief from the irritability of illness by the often shifting her situation in her chair, having the pillows on which she reposed her head, every now and then removed and adjusted—bending forward, and sustaining herself, while speaking, by the pressure of her hands upon her knees, and playing, during discourse, among her drapery with restless and uneasy fingers ; and all this with such delicacy and such effect combined, as gave a most beautiful, as well as most affecting portraiture of nature fast approaching to its exit—to select passages from this

“scene for particular admiration would be idle—  
“every part being made with minute and watchful  
“skill to conduce to the general impression—yet one  
“beauty of her performance must not pass unno-  
“ticed — the astonishing nicety with which her  
“powers are made gradually to decay from the  
“beginning to the end of the scene, when her anxi-  
“ous directions to Capucius seem to have exhausted  
“her, when ‘her eyes grow dim,’ and her bodily  
“and mental powers seem but just to suffice, as she  
“is supported off, to lay upon her servants her last  
“and pathetic injunctions.”

Mrs. Siddons’ last performance at Edinburgh (as was then supposed) was on March 13 1812, in Queen Katharine—Ballantyne concludes thus—“we have  
“lost, and for ever, an artist, whose performances  
“rendered appropriate praise either difficult or un-  
“necessary, and adequate praise impossible—future  
“times may wonder at, and perhaps doubt, in their  
“honest love of some contemporary favourite, the  
“magic wonders delivered to them by the present  
“age of the powers of Siddons—but we can only  
“say, and, we think, truly say, that no sculptor or  
“painter, in the sublimest flights of his fancy, ever  
“embodied—no poet in the most luxuriant indulg-  
“ence of his imagination, ever described—a crea-  
“ture so formed, so gifted, to agitate, to awe, and  
“astonish mankind by her professional powers, as  
“her, whose matchless form, face, voice, and eye  
“are now finally withdrawn from our public  
“admiration.”

Mrs. Siddons latterly did not play Isabella and Belvidera so well as she used to do—this however was merely owing to her not being able to throw herself down on the stage, and make such bodily exertions as she had formerly been accustomed to make—these things may be called strange tricks, but when judiciously introduced, and happily executed, they add vastly to the effect produced on an audience—the last season that Mrs. Siddons was on the stage, in *Measure for Measure* when she knelt to the Duke, she could not get up without assistance—this was of course given to her—but to conceal the real reason, Mrs. Powell, who acted Mariana, was also assisted in rising.

Mrs. Siddons, in some particular situations, had a look with her eyes, which it is hardly possible to describe—she seemed in a manner to turn them in her head—the effect was exquisite, but almost painful.

Boswell in his *Life of Dr. Johnson* says—“ In the  
“ autumn of 1783, he received a visit from the cele-  
“ brated Mrs. Siddons—Mr. Kemble has favoured  
“ me with the following minute of what passed at  
“ this visit— ‘ when Mrs. Siddons came into the  
“ room, there happened to be no chair ready for her,  
“ which he observing, said with a smile, ‘ Madam,  
“ you who so often occasion a want of seats to  
“ other people, will the more easily excuse the want  
“ of one yourself’—having placed himself by her, he  
“ with great good humour entered upon a considera-  
“ tion of the English drama \* \* in the course  
“ of the evening he thus gave his opinion upon the  
“ merits of some of the principal performers whom

“ he remembered to have seen upon the stage—  
 “ ‘ Mrs. Porter, in the vehemence of rage, and Mrs.  
 “ Clive in the sprightliness of humour, I have never  
 “ seen equalled—what Clive did best, she did better  
 “ than Garrick—but could not do half so many  
 “ things well—she was a better romp than any I  
 “ ever saw in nature—Pritchard in common life  
 “ was a vulgar idiot—she would talk of her *gown*  
 “ —but when she appeared upon the stage, seemed  
 “ to be inspired by gentility and understanding—I  
 “ once talked with Colley Cibber, and thought him  
 “ ignorant of the principles of his art—Garrick,  
 “ Madam, was no declaimer ; there was not one  
 “ of his own scene-shifters who could not have  
 “ spoken *To be, or not to be*, better than he did—  
 “ yet he was the only actor I ever saw, whom I  
 “ could call a master both in tragedy and comedy  
 “ —though I liked him best in comedy—a true  
 “ conception of character, and natural expression  
 “ of it, were his distinguished excellencies.’ ”

Boaden, in 1827, published his *Memoirs of Mrs. Siddons* in 2 vols. 8vo.—there was no impropriety in publishing them during her lifetime, as Boaden, for the most part confined himself to her theatrical life—Boaden, in order to spin out these *Memoirs* to the same length as the *Memoirs of Kemble*, has introduced much heterogeneous matter — in vol 1 p. 265 he talks of *an* antipodes— but the most exceptionable passage in his book is that in which he speaks of Murphy and Davies with contempt—vol. 1 p. 132 “ Murphy sadly disappointed the world by his *Life of Garrick*, which in fact, however difficult such a process might have been,

“sunk below the level of Tom Davies”—so differently from Boaden did R. B. Sheridan think of Davies’ Life of Garrick, that he said to Kelly, the last time that they met, “if you have not read “Davies’ Life of Garrick, do read it—and advise “every actor from me to do the same, for it is “well worth their attention.”

*Mrs. Siddons’ characters.*

D. L. 1775-1776. Portia in M. of V.—Silent Woman on Jan. 15 and 17—\*Julia in Blackamoor washed White—\*Emily in Runaway—\*Maria in Love’s Metamorphoses—Mrs. Strickland—Lady Anne.

In the Summer of 1776 she was at Birmingham—in the Winter she seems to have been at Manchester.

York April 13 1777 she made her 1st app. as Euphrasia—she afterwards acted Rosalind—Matilda—Alicia—Lady Townly—Lady Alton—Indiana—Irish Widow—Arpasia—Horatia—and Semiramis for her bt.

Liverpool June 27 1777 she acted Countess of Somerset in Sir Thomas Overbury—and afterwards—Queen in Henry 2d—Alicia—Clarinda in S. H.—Millwood—Queen in Hamlet—Portia—Statira—Cleopatra—Lady Brumpton—Lady Outside in Woman’s a Riddle—Mrs. Marwood in Way of the World—Mrs. Belville in School for Wives—Dame

Ursula in Falstaff's Wedding—Bellario in Philaster, for her bt.—Lady Randolph—Juliet — Lady Restless—Miranda in B. B.—Miss Richland in Good-natured Man — Mrs. Clerimont in Tender Husband—Queen in Richard 3d—Lady Bell in Know your own Mind.

1777-1778. Probably at Manchester.

Bath 1778-1779. Lady Townly—Mrs. Candour—Mrs. Lovemore — Elwina in Percy—Lady Jane in Know your own Mind — Belvidera — Lady Brumpton—Queen in Hamlet—Portia — Countess of Salisbury—Euphrasia — Millwood — Rosamond in Henry 2d—Queen in Spanish Fryar—Juliet—Imoinda—Bellario—Princess in Law of Lombardy—Imogen—Miss Aubrey in Fashionable Lover—Queen in Richard 3d—she spoke the Monody on Garrick—Indiana—Emmeline in Edgar and Emmeline—Sigismunda—Lady Randolph—Jane Shore—Emmelina in Fatal Falsehood.

1779-1780. Lady Macbeth — Lady in Comus—Cleora in Bondman—Isabella in M. for M.—Beatrice in Much ado—Julia in Rivals — Queen Katharine — Desdemona — Lady Mary Woodley in Times — Duchess of Braganza — Eleanora in Edward and Eleanora, and Fine Lady in Lethe for her bt. — Lady Easy — Mrs. Strickland — Bizarre—Lady Brute—Leonora in Double Falsehood—Zoraida in ditto—Calista—Mrs. Belville—Monimia—Isabella in ditto—at Bristol—Harriet in Guardian—Miranda in B. B.

1780-1781. Alicia—Cecilia in Chapter of Accidents—Andromache—Ismena in Timanthes—Elfrida—Lady Restless—Mrs. Beverley—Miss Hardcastle

—Deianira in *Royal Suppliants*—Fanny in *Clandestine Marriage*—Thamyris in *Siege of Sinope*—at Bristol—(for bt. of Miss Kemble and Mrs. Siddons)—Hamlet—1st time there and 6th time of performing the character.

1781-1782. Zara in *M. B.*—Evelina in *Caractacus*—Zara in ditto—Almeida in *Fair Circassian*—Nell for her bt.—Mrs. Oakly—Countess of Narbonne—Constance—Harriet Temple in *Variety*.

D. L. 1782-1783. Isabella in ditto—Euphrasia—Jane Shore—\*Mrs. Montague in *Fatal Interview*—Calista—Belvidera—Zara in *M. B.*

1783-1784. Isabella in *M. for M.*—Mrs. Beverley—Constance—Lady Randolph—Countess of Salisbury—Sigismunda.

1784-1785. Margaret of Anjou—Zara in ditto—\*Matilda in *Carmelite*—\*Camiola in *Maid of Honour*, altered—Lady Macbeth—Desdemona—Elfrida—Rosalind.

1785-1786. Duchess of Braganza—Mrs. Love-more—Hermione in *D. M.*—\*Malvina in *Captives*—Portia—Elwina—Ophelia and Lady in *Comus* for her bt.

1786-1787. Cleone in ditto—Imogen—Countess of Narbonne—Lady Restless—\*Julia in *Italian Lover*—Alicia.

1787-1788. Cordelia—\*Chelonice in *Fate of Sparta*—Katharine in *Katharine and Petruchio*—\*Dianora in *Regent*—Cleopatra in *All for Love*.

1788-1789. Queen Katharine—Volumnia—Princess in *Law of Lombardy*, and *Fine Lady* in *Lethe*, for her bt.—\*Mary Queen of Scots—Juliet for her bt.

1789-1790. Not engaged.

1790-1791. Engaged—but acted only some few nights.

1791-1792. Queen in Richard 3d.—she recited Collins' Ode for her bt.—Mrs. Oakly.

1792-1793. \*Ariadne in Rival Sisters.

1793-1794. No new character.

1794-1795. \*Countess Orsina in Emilia Galotti—Horatia in Roman Father—\*Elgiva in Edwy and Elgiva—Palmira in Mahomet, and Emmeline in Edgar and Emmeline, for her bt.

1795-1796. Roxana—\*Alneyda Queen of Granada—Queen in Hamlet—Julia in Such things were.

1796-1797. Eleanora in Edward and Eleanora—\*Vitellia in Conspiracy—Millwood—Athanais—Arpasia—Queen of Carthage—Agnes in Fatal Curiosity, and Emily in Deuce is in him, for her bt.

1797-1798. Julia in Rivals—\*Mrs. Haller.

1798-1799. \*Miranda in Aurelio and Miranda—\*Countess of Montval in Castle of Montval—\*in Trials of the Heart—\*Elvira in Pizarro.

1799-1800. \*Adelaide in ditto—\*Jane De Montfort.

1800-1801. \*Helena in Antonio, or Soldier's Return—\*Agnes in Julian and Agnes.

1801-1802. Hermione in W. T.

1802-1803. Not engaged.

C. G. 1803-1804. No new character.

1804-1805. Not engaged—she acted twice.

1805-1806. She was engaged at C. G. from this time till she left the stage, but acted no new character.

\* *Originally.*

Mrs. Siddons was in the strongest manner solicited to return to the stage—a regular committee was formed for that purpose—she had the good sense to refuse—but the Gentleman who began the attempt for her return, greatly suspected that in her heart she wished to form a new engagement—return indeed she did for some few nights, but it was in a manner perfectly unexceptionable.

C. G. May 25 1813. She acted Mrs. Beverley for the Theatrical Fund.

D. L. June 22 1813. She acted Lady Randolph for the Theatrical Fund.

C. G. June 11 1813. She acted Lady Macbeth for C. Kemble's bt.

Edinburgh Nov. 1815. She acted 10 times for the benefit of the family of her deceased son.

C. G. May 31 1816. She acted Queen Katharine for the benefit of Mr. and Mrs. C. Kemble.

June 8. Lady Macbeth. } By the express desire of  
June 22. Lady Macbeth. } the Princess Charlotte.

June 29. Queen Katharine for the Theatrical Fund.

June 5 1817. Lady Macbeth for C. Kemble's bt.

June 9 1819. Lady Randolph for bt. of Mr. and Mrs. C. Kemble.

Among Mrs. Siddons' best characters may be reckoned—Isabella in ditto—Lady Macbeth—Zara in Mourning Bride—Elvira—Constance—Queen Katharine—Belvidera—Lady Randolph.

## HAY. 1812.

May 15. Birthday. Capt. Bertram = Munden : Jack Junk = Bennett from Edinburgh, 1st app. : Mrs. Moral = Mrs. Grove :—with Day after the Wedding. Col. Freelove = Jones : Lady Elizabeth = Mrs. Gibbs :—and Buskin and Belvi. Buskin = Mathews : Apollo Belvi = Chippendale from Glasgow :—the original title of this piece is said to have been objected to by the Lord Chamberlain—it was however restored on the 20th.

18. She Stoops to Conquer. Tony Lumpkin = Mathews, 1st time : (rest as last season)—with Prize. Lenitive = Mathews : Caroline = Mrs. Williams from Dublin.

19. Kent, from Dublin, acted Capt. Macheath.

20. Clandestine Marriage. Lord Ogleby = Terry from Edinburgh, 1st app. : Mrs. Heidelberg = Mrs. Grove.

21. Country Girl. Moody = Grant, 1st app. there : Sparkish = Jones : Miss Peggy = Mrs. Williams : Lucy = Mrs. Gibbs :—with Register Office. Scotchman = Grant :—and Of Age To-morrow. Baron Willinhurst = Mathews.

22. Foundling of the Forest. Count de Valmont = Grant : L'Eclair = Bennett :—through some unforeseen accident Betterton Jun., who was to have made his 1st app. in Bertrand, did not arrive in London.

25. Salter, from Birmingham, acted Octavian.

26. Weathercock. Tristram Fickle = Mathews, 1st time.

27. Merchant of Venice. Shylock = Terry : Basanio = Salter : Anthonio = Eyre : Gratiano = Jones : Launcelot = Munden : Portia = Miss Macauley from Dublin.

28. Poor Gentleman, and Lock and Key.

29. Job Thornberry = Terry, 1st time : Dan = Mathews.

30. Busy Body. Marplot = Jones : Sir Francis = Munden.

June 4. Rivals. Sir Anthony = Terry : Acres = Mathews, 1st time :—with Turnpike Gate. Crack = Mathews.

5. Mayor of Garratt. Major Sturgeon = Terry, 1st time : Jerry Sneak = Mathews, 1st time : Mrs. Sneak = Mrs. Gibbs, 1st time.

6. Heir at Law. Dr. Pangloss = Terry : Dick = Jones.

8. Bold Stroke for a Husband. Don Cæsar = Terry : (in consequence of Munden's illness) Don Vincentio = Mathews.

9. Speed the Plough. Sir Abel Handy = Mathews.

11. Country Girl—with Blue Devils. Megrim = Terry :—and High Life. Duke's Servant = Betterton Jun., 1st app. there.

13. Every one has his Fault. Harmony = Terry : Solus = Mathews :—with Spoil'd Child, by Mrs. Williams.

15. Never acted, Sleep-walker, or Which is the Lady? Somno (the Sleep-walker—servant to Sir Patrick) = Mathews : Sir Patrick Maguire (of an

effeminate appearance) = Jones : Alibi (an attorney) = Bennett : Squire Rattlepate (nephew to Mrs. Decorum) = Kent : Jorum = Grove : Spy = Chippendale : Mrs. Decorum = Mrs. Grove : Sophia (her god-daughter) = Mrs. Dalton : Susan = Miss De Camp :—acted 52 times—Sir Patrick Maguire had run away with Sophia—she is disguised as a young Irishman — Mrs. Decorum discovers by means of some jewels that Sophia is at an inn—she desires to see her—Rattlepate gives the message to Sir Patrick—when Sir Patrick waits on Mrs. Decorum, she takes him for Sophia whom she had not seen since her christening—she offers Sir Patrick half of her bed—Somno in his sleep fancies himself acting—at the conclusion Sophia resumes her proper dress——this is a very good F. by Oulton—its success was greatly owing to Mathews, who acted Somno, and introduced his Imitations with the best effect.

16. Quaker. Steady = Kent : Solomon = Mathews.

17. Wild Oats. Ephraim = Mathews.

19. Iron Chest. Sir Edward Mortimer = Terry.

23. Dramatist. Vapid = Jones, 1st time : Ennui = Mathews.

July 6. Road to Ruin. Goldfinch = Mathews, 1st time.

8. Beggar's Opera, with, never acted, Child of Chance—Munden—Terry—Jones—Mathews—Mrs. Gibbs—acted 3 times—not printed.

9. Travellers Benighted. Robert = Terry :—acted 16 times.

13. Never acted there, Such things are. Twineall = Jones : Sir Luke Tremor = Munden : Haswell =

Terry : Arabella = Mrs. Glover : Lady Tremor = Mrs. Gibbs.

14 Roxalana = Miss Greville, from Norwich, 1st app.

15. Follies of a Day. Page = Master Horrebrow.

16. Critic. Puff = Jones : Sir Fretful = Mathews : Don Ferolo = Bennett : Tilburina = Mrs. Gibbs.

18. Lyar = Jones : Papillion = Mathews, 1st time.

23. Fortune Hunters. Ranter = Jones : Footman = Mathews : Miss Fritter = Mrs. Williams :—this C. in 3 acts was acted 6 times—not printed.

Aug. 1. Rule a Wife. Leon = Terry, 1st time.

3. Bold Stroke for a Wife. Col. Feignwell = Mathews, 1st time : Periwinkle = Munden : Anne Lovely = Mrs. Gibbs : Mrs. Prim = Mrs. Grove :—with Who's the Dupe ? Gradus = Terry, 1st time : Doiley = Munden.

5. Never acted there, Suspicious Husband. Ranger = Talbot, from Dublin, 1st app. there : Lucetta = Mrs. Gibbs.

10. Inconstant. Young Mirabel = Talbot : Du-retete = Jones : Old Mirabel = Munden : Bizarre (for that night only) = Mrs. C. Kemble.

13. Honey Moon. Duke Aranza = Talbot.

15. Never acted, Look at Home. Count Salerno = Terry : Monsieur Le Tour = Mathews : Capt. Polwitz (brother to Julia) = Salter : Baron Waldenheim (in love with Julia) = Finn : Cameron = Grant : Hon. George Squander = Kent : Julia = Mrs. Glover : Signora Clementi (her friend) = Mrs. Grove : Cosenza (a courtesan) = Mrs. Williams : Milina (her woman) = Miss De Camp :—acted 15 times——this

play in 3 acts was written by Eyre—it is founded on Dr. Moore's *Zeluco*—Eyre has foolishly changed the name of *Zeluco* to *Salerno*—the scene lies at Naples—*Julia* was in love with *Waldenheim*, but, in order to make a provision for her mother, she had consented to marry *Salerno*—*Salerno* neglects her, and passes his time with *Cosenza*—*Cosenza* artfully insinuates that *Julia's* attachment to *Polwitz* is of a suspicious nature—*Salerno* fancies that his child by *Julia* is really the child of *Julia* and *Polwitz*—*Cosenza* has a design on *Le Tour*—she endeavours to pass herself on him for *Julia*—in the 2d act *Julia* receives a letter—*Salerno* snatches it from her—he reads the first part of it, which excites his suspicions—he gives it to *Signora Clementi* to read the remainder—the remainder relates to himself and *Cosenza*—in the 3d act, Eyre deviates greatly from Dr. Moore—*Julia* supposes that *Salerno* had killed the child—on the entrance of *Salerno* she rushes out—*Salerno* hires some *Lazeroni* to carry off *Julia*—they carry off *Cosenza* instead—*Salerno* is not killed—but in order to restore *Julia* to happiness and liberty, Eyre dissolves the marriage, without a vast deal more of ceremony than *Farquhar* uses in the *Stratagem*—the child is preserved in the most improbable manner—Eyre has written the part of *Signora Clementi* with spirit and the letter-scene is adroitly managed—the rest of the piece has not much to recommend it—the foundation of this play was laid while Eyre was on the Bath stage—a Gentleman recommended him to introduce part of the character of the *Braggard Captain of Plautus*—not his military boasting, but his vanity with regard to women, which betrays

him into a serious scrape—Eyre left Bath abruptly, and having only a vague notion of what was intended, he patched up the trumpery character of Le Tour.

19. Munden acted the Deaf Lover.

24. Tale of Mystery. Romaldi = Terry, 1st time.

28. Never acted there, Way to get Married. Tangent = Jones: Toby Allspice = Mathews: Caustic = Munden: Clementina Allspice = Mrs. Gibbs.

29. Never acted there, Doldrum. Sir Marmaduke = Munden: Septimus = Mathews: Gyp = Jones: Mrs. Auburne = Mrs. Williams.

Sep. 5. Never acted there, Who wants a Guinea? Solomon Gundy = Mathews: Torrent = Munden: Barford = Terry: Sir Larry Mac Murragh = Jones: Fanny = Mrs. Gibbs: Mrs. Glastonbury = Mrs. Grove.

10. For bt. of Mrs. Gibbs. Africans. Selico = Terry: Mug = Liston, from C. G. :—with Bombastes Furioso, and Killing no Murder—Liston acted Bombastes, and Belvi.

12. For bt. of Jones. Laugh when you can, in 3 acts. Gossamer = Jones: Bonus = Munden: Miss Gloomly = Mrs. Grove :—with Modern Antiques. Cockletop = Munden: Joey = Mathews.

15. Half price taken as last season.

19. Salter's bt. Soldier's Daughter. Governor Heartall = Terry, 1st time: Frank Heartall = Salter, 1st time: Timothy Quaint = Mathews.

22. Kent's bt. Five Miles Off—with Love laughs at Locksmiths. Capt. Beldare = Kent.

23. Such things are. Twineall = Mathews, 1st time.

28. For bt. of Mathews. Africans. Mug =

Mathews, 1st time :—with (not acted 22 years) Manager in Distress—in which will be introduced the Quadrupeds of Quedlinburgh—characters in Manager in Distress—Bustleton = Terry : Orator = Mathews : Lady = Mrs. Grove :—characters in the Romance—Bathos = Grant : Rogero = Mathews.

30. Inkle and Yarico. Inkle = Salter : Sir Christopher Curry = Munden : Trudge = Mathews.

Oct. 2. Terry acted Octavian, 1st time.

8. Terry's bt. Othello = Elliston : Iago = Terry : Emilia = Mrs. Litchfield, her 1st app. on the stage these 6 years.

9. (Last night) Africans.

## BATH 1811-1812.

Oct. 5-12 and 19. Miss Feron acted.

26. Royal Oak. Charles the 2d = Abbott : William Wyndham = Stanley : Col. Wyndham = Bengough.

Nov. 2. My Grandmother. Florella = Miss Kelly, from D. L. Company :—she was Miss H. Kelly—afterwards Mrs. T. Hill.

— Elliston acted 7 nights—this was announced as

his last professional visit to Bath—his parts were—Howard in Will—Venetian Outlaw, &c.

— Mathews acted 3 nights—he was excellent in Cypher, and very good in Mingle.

Dec. 7. Peasant Boy. Julian = Miss Jameson: Hippolito = Hill, late of C. G.: Ludovico = Woulds.

Jan. — Braham acted about 9 nights.

24. Recruiting Officer, revived. Plume = Stanley: Sylvia = Miss Jameson:—they both acted very well.

Feb. 15. Earl of Essex. Essex = Betty, his 1st app. in public these 4 years:—Betty came to Bath without any intention of acting—he was much solicited to return to the stage by some ladies, and he consented to do so—there was no alteration in him, except that he was now grown a stout young man—he was much frightened when he first came on, which was by no means to his discredit, but rather on the contrary.

18 and 20. Betty acted Achmet, and Hamlet.

It would have been unfair to have given a decided opinion about Betty on his first performance, but after he had acted Hamlet, it might be said, without any scruple, that he was the worst actor who ever came before the public (except in a part for trial) as a first rate performer—Betty acted 4 nights more.

29. Blue Beard—Harris having on the 26th of December introduced a live Elephant on his stage, now lent his dead Elephant to the Bath manager—the bill for this evening announced that Abomelique would make his entry on the Elephant originally used at C. G.

March 3. Boarding House, or Five Hours at Brighton—this musical F. was written by Beazley

—it was brought out at the Lyceum Aug. 26th 1811  
 —the 2d edition is printed with the following cast—  
 Fidget (keeper of the Boarding House) = Lovegrove :  
 Simon Spatterdash (a local militia man) = Knight :  
 Young Contract (a pugilist) = Oxberry : Alderman  
 Contract (guardian to Caroline Heartley) = We-  
 witzer : Admiral Culpepper (her uncle) = Penson :  
 Capt. Belfast = J. Smith : Caroline Heartley = Miss  
 H. Kelly : Caroline Wheatsheaf = Mrs. Orger :—  
 Capt. Belfast and Caroline Heartley are mutually in  
 love—her guardian wants her to marry Young Con-  
 tract—Young Contract had deserted Caroline Wheat-  
 sheaf—she follows him to Brighton, and tells her  
 story to Caroline Heartley—Caroline Heartley pre-  
 tends to consent to her union with Young Contract,  
 on condition that he will give a written promise to  
 marry her—he writes the promise with the name of  
 Caroline only inserted in it—Caroline Heartley gives  
 the written promise to Caroline Wheatsheaf—at the  
 conclusion, Capt. Belfast and Young Contract marry  
 Miss Heartley and Caroline Wheatsheaf—Fidget is  
 the best character.

5. Doubtful Son. Malvogli = Sowerby :—he played  
 this part very well.

7. For bt. of Woulds and Mrs. Chatterley. Road  
 to Ruin. Goldfinch = Woulds : Dornton = Chatter-  
 ley : Harry Dornton = Abbott : Silky = Evans :  
 Widow Warren = Mrs. Chatterley : Sophia = Miss  
 Kelly :—with Lethe, in one act. Lord Chalkstone  
 = Chatterley : Frenchman = Gattie : Drunken Man  
 = Woulds : Mrs. Riot = Mrs. Chatterley :—and,  
 never acted there, False Friend, or the Assassin of  
 the Rocks. Mandeville = Vining : Zaluch (a friendly

Jew) = Woulds : Horatio = Stanley : Will Surge = Chatterley : Julia = Mrs. Vining :—this Melo-dramatic Ballet of Action was written by Cross, and brought out Sep. 7 1806—Horatio and Mandeville are in love with Julia—she is in love with Horatio—Mandeville pretends to be a friend to Horatio, but nearly assassinates him among some rocks—at the conclusion, Mandeville's villany is discovered, and he stabs himself—in the last scene, Mandeville drops a picture—Zaluch snatches it up, and calls on Mandeville to touch the secret spring—Mandeville endeavours in vain to find it—Zaluch touches the secret spring, and discovers the miniature of Horatio—this incident is borrowed from Julia, or the Italian Lover.

14. Miss Jameson's bt. Which is the Man? Beauchamp = Abbott : Lady Bell Bloomer = Miss Jameson.

17. More ways than One. Carlton = Stanley : Dr. Feelove = Chatterley : Miss Archer = Miss Jameson.

19. Stanley's bt. Merchant of Venice. Shylock = Sowerby : Gratiano = Stanley : Portia = Miss Jameson :—with Captain Cook by Stanley.

21. For the bt. of Charlton, acting manager. Lady of the Lake. Roderick Dhu = Sowerby : Fitz-James = Abbott : Allan-Bane = Charlton : Earl Douglas = Ash : Brian = Stanley : Malcolm Græme = Comer : John of Brent = Cunningham : Malise = Lodge : Murdock = Coburn : Norman = Benson : Ellen = Mrs. Vining : Blanche of Devan = Miss Kelly : Lady Margaret = Mrs. Chatterley : Alice = Mrs. Woodhouse : Isabel = Miss Matthews :—with

Quadrupeds of Quedlinburgh. Bathos = Woulds : Rogero = Chatterley : Casimere = Evans : Matilda Pottingen = Miss Jameson :—the Farce was badly gotten up, and was not repeated.

The celebrity of Walter Scott's poem, called the Lady of the Lake, induced several persons to adapt it to the stage—Morton on Feb. 5th 1811 brought out at C. G. the Knight of Snowdown—Eyre, at the request of Henry Siddons, wrote his Lady of the Lake—this Melo-dramatic Romance was brought out at Edinburgh in 1811—Roderick Dhu = Terry : Fitz-James = H. Siddons : Ellen = Mrs. H. Siddons : Blanche of Devan = Mrs. Young :—Eyre has adhered pretty closely to the story—but by writing in blank verse, he has given a stiffness to the dialogue, without retaining the beauties of the original language—his play however is much better than Morton's—the latter is in prose—Dibdin is said to have brought out his Lady of the Lake at the Surrey theatre in 1810—Fitz-James = Elliston : Roderick Dhu = T. P. Cooke : Ellen = Miss S. Booth :—Dibdin has (for the most part) adopted the words of the poem—but by writing his piece in 2 acts instead of 3, he has mutilated the story, particularly in that part of it, which concerns Roderick Dhu—on the whole Dibdin's piece does him credit.

The Lady of the Lake, as performed at Bath on this evening is a most pleasing and judicious adaptation of Scott's work to the stage—the original poem constituting the dialogue with little or no alteration—previously to the representation several persons thought that the audience would not approve of a play in rhyme, but the Manager with his usual

good judgment determined to make the experiment—and the success was as complete as he could wish—the Lady of the Lake was thrown into the shape of a play by \*\*\*—Dimond added the Music from the Knight of Snowdoun—it was very well gotten up with appropriate scenes and dresses—Sowerby acted particularly well—Charlton figured his part to perfection, and spoke judiciously.

March 31. Not acted 40 years, Twin Rivals. Elder Wou'dbe = Abbott : Younger Wou'dbe = Cunningham : Trueman = Stanley : Teague = Egan : Mrs. Midnight = Mrs. Egan : Aurelia = Miss Kelly : Constance = Miss Jameson :—the Bath audience is peculiarly squeamish—some disapprobation was expressed in the early part of the play, but when Mrs. Egan in the 5th act said—"there is only a poor gentlewoman in labour"—the hissing was so violent as to stop the play—Egan, who was on the stage as Teague, was so silly as to come forward, and address the audience in behalf of his wife, who had only spoken the words which were in her part—on the 19th of the following June, Evans, as Don Manuel, said—"kings, queens and—common whores must die"—he was much hissed—it is to be hoped that the persons who hissed him, acted consistently—and that they hissed the first Parson whom they might hear reading a lesson in the Bible, with the obnoxious word in it.

April —. Betty was engaged for 7 nights.

25. The Public are respectfully informed, that in compliance with the solicitations of several parties of distinction, Mr. Betty will perform 3 times more.

May 5. For bt. of Loder, Leader of the Band.

Poor Gentleman—Blue Devils—and Lock and Key—Fawcett acted Ollapod—Megrim—and Ralph—Loder had married Miss Mills, the daughter of Fawcett's wife—this was the reason of Fawcett's coming to Bath.

8. Cato = Sowerby : Portius = Abbott : Juba = Stanley.

9. Miss Kelly's bt. Pilgrim. Pedro = Stanley : Alphonso = Chatterley : Roderigo = Bengough : Juletta = Miss Kelly : Alinda = Miss Jameson.

14. Ash's bt. Richard 3d = Sowerby : Richmond = Ash :—he was a very disagreeable actor.

19. For bt. of Miss Summers. Castle of Montval—written by Dr. Whalley of Bath and acted at D. L. upwards of 30 nights—for 30 read 8.

23. Chatterley's bt. Brothers. Capt. Ironsides = Bengough : Belfield Jun. = Stanley : Sir Benjamin Dove = Chatterley : Sophia = Miss Jameson : Lady Dove = Mrs. Chatterley :—with (by permission of Elliston of the Surrey theatre) Tag in Tribulation. Little Pickle = Miss Kelly : Tag = Chatterley.

June —. Miss Duncan acted 6 nights—her parts were — Hypolita, Mrs. Sullen &c. — Stanley was Archer.

July 25. Bannister acted Col. Feignwell.

Bath Herald—" William Wyatt Dimond, Esq. " died on Jan. 2 1812, aged 62—In every part he " played, he always appeared in earnest, and was " always perfect—his action was elegantly spirited " and appropriate—his voice was harmonious and " finely modulated—with all these qualifications, in " their very zenith, he retired from the stage, and " devoted his mind to the duties of a Manager—per-

“ haps no situation in life is more difficult, than that  
“ of the director of a theatre—he has a variety of  
“ persons to contend with and controul—and few of  
“ them but have a higher opinion of their own abilities,  
“ than the public awards them—yet Mr. Dimond, by the gentleness of his manners, and un-  
“ assuming demeanour, had the power of reconciling  
“ their minds and making the business of the theatre  
“ go smoothly on—they obeyed him more through  
“ the regard they had for him as a friend, than the  
“ awe he might have created as a Manager—the universal regret testified by the whole city, at his  
“ almost sudden demise, best speaks his worth, and  
“ the esteem with which his memory will be ever  
“ regarded.”

Dimond's eldest son William, the author of many successful pieces, was brought up to the law, but, on his father's decease, he devoted his time to the management of the theatre—a situation for which he was peculiarly well qualified.

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## BIOGRAPHIA DRAMATICA.

An edition of the B. D., by Baker, was printed in 1782 — another edition, by Jones, was printed in 1812—Gifford, in his notes on Ben Jonson, vol. 8 pp. 211-212, says of Jones—"the person so judiciously selected by the booksellers to prepare the new edition of the B. D., has not here the usual apology for his stupidity—that he found it so in the former edition"—in vol. 1 p. 106 he observes—"to suppose that Jones should notice an error, *though as wide as a church door*, would be to equal him in folly"—Gifford is much too severe on Jones—old Lowndes the bookseller told me, that Longman bought at Reed's sale, his copy of the B. D. with his notes and additions—and that he put them into the hands of Stephen Jones, who knew but little of the matter—S. J. himself says, that he received assistance from Kemble.

Some of the more gross mistakes in the B. D. have been pointed out in their, proper places—there are however others which must not be passed over without notice.

Sapho and Phao was written by Lilly—it is said to have been printed in 1584—Phao is a ferryman—he carries Venus in his boat to Syracuse—she makes him very handsome—this is taken from the 18th chapter of the 12th book of Ælian—Sapho falls in love with Phao—he falls in love with her—but they

do not come to an intimacy—Venus falls in love with Phao—by her desire Cupid strikes Sapho with a dart which causes her to disdain Phao—Cupid, by the desire of Sapho, strikes Phao with a dart which causes him to loathe Venus—Phao determines to leave Syracuse—some parts of this play are well written, but on the whole it is dull and uninteresting—Langbaine refers us for the story to Ovid's *Epistles*—the Editors of the B. D. go one step farther—they say—"the plot is taken from one of Ovid's *Epistles*"—it so happens, however, that Ovid and Lilly have represented the story of Sappho *very* differently—Lilly lays his scene at Syracuse—Sappho seems to write her *Epistle* from Lesbos—she represents herself and Phaon as having been on terms of the greatest intimacy—she is distressed because Phaon is gone to Sicily—and threatens to throw herself from the Promontory of Leucas into the sea—she mentions her poetry—of which Lilly says little or nothing.

Strange Discovery 1640—in this T. C. Gough has attempted to dramatize the *Æthiopica* of Heliodorus—he has not made a judicious selection from the numerous incidents of that most entertaining Romance—the Episode of Cnemon occupies a large portion of this play, yet after that part of his story, which happened at Athens, is over, he is not mentioned—the adventures of Theagines and Chariclea, after they leave Delphi, are compressed into a small space—on the whole this play is not a bad one—the account of it in the B. D. is so extraordinary that it deserves particular notice—both the Editors say—"the scene, "in the beginning and end of this play, lies in

“ Ethiopia ; in the other parts of it, in *England* and “ Greece”—the scene in the 1st act lies in *Ægypt* and Athens—in the last scene of the play, the King of *Æthiopia* welcomes his Queen to his Camp—she replies—

“ Where you are, Sir, there is my object fixt,  
“ Whether *at home or here.*”

In fact the scene seems never to lie in *Æthiopia*—this mistake is easily accounted for—the writer of this article had read the Prologue but not the play—the mistake relative to *England* is so gross, that it is inconceivable what could induce any man in his sober senses to make such an assertion.

Levellers Levell'd, or the Independents' Conspiracie to root out Monarchie—an Interlude by Mercurius Pragmaticus 1647—this piece has not the most remote connexion with the stage, except that it is divided into 5 short acts—the characters are—

Apostasie	}	The 5 Adjutators or Levellers.
Conspiracie		
Treacherie		
Democracie		
Impietie		

England's Genius.

Regicide and Patricide, two Independent Ministers.

Orlotto, or Lillie the Almanack-maker.

Pragmaticus ends each of the acts as a Chorus—as a literary production this little piece is contemptible—as a political squib it is personal, scurrilous, and loyal to the last degree—to it the author has prefixed an address—“ To his Sovereigne Lord Charles (who, “ maugre the fury of the Levellers, is yet) by the

“ grace of God, of England, Scotland, France, and  
 “ Ireland, King, and (*futra* for their slanderous im-  
 “ putations) Defender of the true, ancient, catho-  
 “ licke, and Apostolike Faith, &c.”

Langbaine says that this address, or dedication as he calls it, is made to Charles the 2d — Gildon and both the Editors of the B. D. repeat the assertion—this is one of those mistakes for which no excuse can be pleaded—this little piece was printed in 1647, whereas Charles the 1st was not beheaded till Jan. 30 1648-9 — besides Pragmaticus concludes with saying—

“ Our dearest Lord, great Charles, doth live  
 “ Us comfort yet to bring,  
 “ And maugre those would him deprive,  
 “ MUST reigne Great Britain’s King.

“ Let heaven showre upon his head  
 “ The blessings of the day,  
 “ And when his soul is thither fled,  
 “ Grant that *his sonne* may sway.”

Virgin Widow—the 1st Edition of this play is said to be printed in 1649—the 2d Edition is in 1656 — Quarles does not tell us in what country he means his scene to lie—Augusta is Queen in her own right—Evaldus, to whom she is married, shows some attachment to Kettreena—her old husband, Pertenax, becomes extremely jealous—the Queen is also jealous and determines to poison Kettreena—she forges a letter as from the King, and sends it to Kettreena with a pretended cordial for a present — Pertenax

drinks the cordial and is poisoned—Kettreena becomes a Virgin Widow—in the last act, the Oracle of Apollo is consulted—Apollo is offended, and the Queen, with three other persons, is struck dead—a nurse confesses that she had exchanged Augusta and Kettreena when children, and that the latter was the rightful Queen—she gives her hand to Evaldus—the serious scenes of this play are far from bad—the comic scenes are very good—but they do not coalesce as they should do—the serious characters must be supposed to be heathens, whereas the characters of low humour act and talk as English people—notwithstanding that five persons die on the stage, this play is called in the title-page a Comedie—the Stationer in his address to the reader calls it an Enterlude—the Editors of the B. D., who had evidently read no farther, observe that it is rather an Interlude than a regular play—they might have said with equal propriety that Hamlet was rather an Interlude than a regular play—in modern times we call those little pieces, acted between the play and farce, Interludes—Dr. Johnson defines an Interlude as “something played at the intervals of festivity; a farce”—but our early dramatic writers seem to have applied the word to any piece which might be *played between* a certain number of persons—thus God’s Promises, which is a sacred Drama, is called a Tragedye or Enterlude—in Mad World my Masters certain players desire leave to *interlude*.

Stroller’s Pacquet Opened—a small vol. under this title was published in 1742—it consists of 7 Drolls or Farces—the 4th of them is called the Feigned Shipwreck, or the Imaginary Heir—it is taken from

the Scornful Lady—the Editors of the B. D. say that it is taken from the Elder Brother of Beaumont and Fletcher—a more gross and unpardonable mistake never issued from the press.

Muses in Mourning 1760 — the Editors of the B. D. say—“this piece is a burlesque on Operas “ and Pantomimes, under the idea of a lamentation “ made by the Tragic and Comic Muse” — the Muses in Mourning is a short Opera—there is no burlesque on Operas or Pantomimes—nor does the Tragic or Comic Muse speak a syllable—the Genii of Italy—Spain — France — Holland and England contend for superiority of wit—Apollo decides in favour of the Genius of England.

The B. D., after all that can be said against it, is so useful a work, that it ought never to be off the table of a person who is fond of theatrical information—but in order to make the B. D. correct and complete, it would be necessary for the next Editor, to read numberless plays, of which the former Editors have only read the titlepage, or servilely copied a prior account—there seems good reason to suspect, that some of the best articles in the B. D. were not written either by Baker or Jones, but borrowed from some other persons.

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## MISS JOANNA BAILLIE.

Miss Baillie published, at different times, 4 vols. of plays—her object was to delineate the stronger passions of the mind in a series of Dramas.

Two things are requisite to make a good dramatic poet—genius and a knowledge of the stage.

—————“*Alterius sic*

“*Altera poscit opem res et conjurat amice.*” *Hor.*

Miss Baillie possessed in a very high degree the first and more essential of these qualifications—she was very deficient in the second—the consequence has been, that she has presented to the public much fine poetry in a dramatic shape, without having written one single play which is well calculated for representation—as she wished her plays to have been acted, she should have frequented the theatre herself, or have consulted some person who was conversant with the stage—Shakspeare’s profession was of great service to him as a dramatic writer———still less will a perfect knowledge of stage effect, and the artifices by which applause may be gained, do without genius—some persons of this last description have written successful pieces, but they have seldom written pieces which deserved to succeed.

*Vol. 1.*

The 5th edition of this volume was published in 1806—according to the B. D. the first edition came out in 1798.

1. Basil—the passion depicted in this play is Love—Basil is a General in the service of the Emperour Charles the 5th—he arrives at Mantua with his troops—at the opening of the play, his sole object seems to be, to distinguish himself in his profession—he sees Victoria, the Duke's daughter, in a procession—and falls in love with her—she falls in love with him, but does not exactly avow her passion—she prevails on him to defer his march for a day or two—the battle of Pavia takes place—Basil, in consequence of this delay, is not present at it—the Commander in chief of the Imperial forces sends him word, that he may march his tardy troops into distant quarters—Basil kills himself—Victoria throws herself on the dead body in despair——this is an interesting T., but there is too much said and too little done—some of the scenes might be omitted, or shortened to advantage—Geoffry, an old soldier, who has been very much maimed in the wars, is a good character—but he does not in the slightest degree contribute to the conduct of the plot—Basil, in the last scene of the 4th act, reminds one of Penius in Bonduca.

2. The Tryal—Love is the subject of this C.—Agnes and Mariane are the nieces of Withrington—the former is an heiress, the latter is dependent on her uncle—the Ladies change characters, and are

treated accordingly by several of the D. P.—Harwood falls in love with Agnes, not knowing that she is really the heiress—she pretends to be ill-tempered and expensive—Harwood's love for her makes him overlook these faults—in the last scene she puts him to a severe Trial—a letter is delivered into his hands, in which Agnes pretends to have been guilty of malicious falsehoods—Harwood is so affected that he faints—on his recovery he tells Agnes that they must part for ever—an explanation takes place, and every thing is set to rights—this is a moderate play—Sir Loftus Prettyman is a good character—in the 4th act Harwood makes his exit from his lodgings at Bath—he is *instantly* discovered at Withrington's house in the environs of Bath—in the 5th act Agnes, &c. exeunt from Withrington's house—they *instantly* re-enter at Bath—these absurdities are disgusting.

3. De Monfort—the subject of this T. is Hatred—see D. L. April 29 1800.

## Vol. 2.

The 3d edition of this volume was printed in 1806—the 1st seems to have come out in 1802.

4. The Election — Baltimore is of an ancient family, but decayed estate—Freeman is a clothier who has acquired a very large fortune by his own industry—he settles in Baltimore's neighbourhood—purchases a considerable part of the land which belonged to Baltimore's ancestors—and unintentionally annoys Baltimore in so many ways that Baltimore conceives a most violent hatred to him—they

are both candidates for the borough of Westown—in the 4th act Freeman falls into Baltimore's pond—this is a bad incident, as it is not at all accounted for—Baltimore saves Freeman's life—Freeman is grateful—but this does not abate Baltimore's animosity—at the conclusion, Baltimore and Freeman turn out to be brothers by the father's side—and a reconciliation takes place—Miss Baillie's object in this C. was to represent Hatred—in this she has been completely successful—Baltimore and Freeman are very good characters, and well contrasted—the other parts of the play have not much to recommend them—and the resemblance between it and the Nabob seems too great to have been accidental—Miss Baillie has been guilty of her usual fault—in the 3d scene of the 5th act one attorney says to another—"Have not you and I gone between them "with at least half a dozen messages?"—this is utterly impossible under the existing circumstances—at p. 34 Mrs. Freeman says—"If there should be "no *other* alternative"—there can be but one alternative.

The Election was turned into an Opera (as the bill says) with the approbation of Miss Baillie—it was acted at the English Opera House in the Strand for the 3d time on June 10th 1817—Baltimore = H. Johnston: Freeman = Bartley: Charles Baltimore = Horn: Truebridge = T. Short: Peter = Chatterley: Servet = Wilkinson: Mrs. Baltimore = Mrs. Chatterley: Mrs. Freeman = Mrs. Grove: Charlotte Freeman = Miss Kelly:—Bartley looked and acted Freeman particularly well.

5 and 6. Ethwald—Ambition is the subject of

these plays—Ethwald is the younger son of a Thane of small consequence—on hearing that Oswal King of Mercia is passing by at the head of his troops, he makes his escape from his father's castle—a battle ensues—Ethwald particularly distinguishes himself, and is made an Earl—Ethwald, with the assistance of Alwy, who is an artful adventurer, secretly excites another war—Ethwald again distinguishes himself—he becomes so popular among the soldiers that he aspires to the crown—he wishes however to shed no more blood than may be necessary to accomplish his purpose—he becomes King—Oswal is killed—Edward, the heir to the throne is imprisoned—Elburga the daughter of Oswal is proud and imperious—she consents to marry Ethwald—Bertha, to whom Ethwald had been attached, enters distracted—just as the marriage ceremony is about to take place, Ethwald is wounded, and to all appearance, mortally—with this the 1st part closes—in the 4th act, Ethwald, on hearing from a boy, who attends him, some particulars about the Druids, goes to Ethelbert's chamber—Ethwald and Ethelbert enter *instantly*—a conversation of some length is supposed to have passed, tho' no time is allowed for such a conversation—Ethelbert says—

“ Then by the *morrow's* midnight moon we meet

“ At the Arch Sister's cave : till then farewell!”

5 lines more are spoken and then Ethwald and Ethelbert re-enter at the Cave of the Druids—the scene is a good one—the absurdities by which it is preceded, are the more inexcusable, as they might easily have been avoided.

The 2d part begins with Edward discovered in prison—in the 3d act, two ruffians murder him in an inner apartment—Ethwald and Alwy are on the stage—this is the best scene in the play—Ethwald becomes bloody, and commits murders without scruple—Ethelbert, the friend and instructor of his youth—and Selred, his own brother, are imprisoned and killed—Ethwald is wretched and suspicious of every body—he is perpetually afraid of seeing the ghosts of those whom he has murdered—in the last scene several Thanes break into his apartment and kill him—Miss Baillie has drawn the character of Ethwald in a masterly manner—she flatters herself that either of these plays might with little trouble be fitted for representation—the best alteration would probably be, to contract the two parts into one, if it could be done—there are several scenes, particularly in the 2d part, which might be omitted, or shortened, to advantage.

7. Second Marriage—Seabright, a gentleman of independent fortune, had been left a widower with a large family of children—between the 1st and 2d acts, he marries Lady Sarah from interested motives—she is the sister of Lord Allcrest—Seabright, through the influence of her brother, becomes a Member of Parliament—he is made a Baronet, and looks forward to a Peerage—he loses his property by a foolish speculation—Lady Sarah leaves him—Morgan, the uncle of his first wife, who is rich, takes care of the children—and the domestic comfort, which had been interrupted by Lady Sarah, is restored—this is a dull Comedy—Robert's disguising of himself as the devil is a poor incident, and badly

managed—Miss Baillie says, she has given a view of Ambition, as it is generally found in the ordinary intercourse of life, excited by vanity rather than the love of power.

*Vol. 3.*

The 1st edition of this volume came out in 1804—the 2d in 1805—the plays contained in it form no part of the series of plays on the Passions.

8. Rayner—the scene of this T. lies in Germany—Rayner had reason to expect that he should have inherited the large property of his great uncle—he was however deprived of it by the artifices of Hubert, who had prevailed on the old man to bequeath to him his wealth—Rayner was naturally much disappointed—in this state of mind he had formed an acquaintance with Count Zaterloo—the Count is the chief of a band of lawless Gentlemen, whose fortunes, like his own, are ruined—they induce Rayner to join them in their intention of murdering Hubert—he is separated from his associates in a storm, and is at some distance from them, when the murder is committed—he is taken up on suspicion and condemned to death—Elizabeth, to whom he was betrothed, and Hardibrand, an old General, who was the friend of his father, use their utmost endeavours to obtain his pardon—but without success—in the last scene Rayner is led off to his execution—Ohio, a negro, to whom Rayner had shown some kindness, saws the main prop of the scaffold across—the executioner, who mounts the first, falls down with the

platform, and is so bruised that he cannot execute his office—this gives time for a messenger to arrive with Count Zaterloo's dying confession, in which he acknowledges that he had committed the murder—the play ends happily—Count Zaterloo, in the attack on Hubert and his followers, had received a dangerous wound—he conceals himself in a cottage—he requests a courtesan, who seemed to have much regard for him, to come to him—she deserts him—his mother attends him—the Count dies soon after he has made his confession—some improbabilities occur in the conduct of the plot—but on the whole this is an interesting play—Miss Baillie has again been guilty of a most flagrant violation of the laws of the Drama—in the 4th act, Countess Zaterloo makes her exit into an inner chamber of the cottage—and *instantly* re-enters in her own house, which is at the distance of some miles—Miss Baillie is the more inexcusable, as after the publication of her two former volumes, the absurdity of her conduct in this respect must have been pointed out to her.

9. Country Inn—this is a poor C. with very little plot or incident—Miss Baillie, in her advertisement to the 2d edition, acknowledges that it had been generally disliked—in the 1st scene of the 3d act, Lady Goodbody and her nieces are discovered in an inner room—Sir John Hazelwood and Worshipton, who are in an outer room, overhear their conversation—it would be difficult to find, in any play, a scene so badly managed as this is.

10. Constantine Paleologus, or the Last of the Cæsars—the scene lies in Constantinople, and in the Camp of Mahomet—the play begins about 20 hours

before the taking of the City—Constantine's principal friends are Rodrigo and Justiniani of Genoa—and Othus, a learned Greek, who in the extremity of the danger takes up arms — Mahomet, the Turkish Sultan, is a part of importance — in the 3d act, Othoric, a Hungarian, makes an unsuccessful attempt to stab Mahomet—he is of course condemned to death, but by a stratagem he escapes a death with torture, and dies laughing—in the 5th act, Constantine fights with great bravery, and is killed — his widow, Valeria, stabs herself——this is on the whole a good T.—it is considerably too long—and might have been improved by the total omission of the character of the Fortune-teller, and by the shortening of some of the scenes—particularly of those which occur after the death of Constantine—when the main incident of a play is over, the remainder of it can hardly fail of being, more or less, flat — for the history on which this T. is founded see the 68th chapter of Gibbon's Roman Empire.

*Vol. 4.*

In this volume, which was published in 1812, Miss Baillie resumes her series of plays on the Passions—all the plays, except the Siege, are supposed to take place in the 14th Century — Miss Baillie in her address to the reader observes, that the enormous size of the theatres is obviously a great disadvantage to natural and genuine acting, and that the stage boxes ought to be removed—whereas, at present, an unnatural mixture of audience and actors,

of house and stage, takes place near the front of the stage, which destroys the general effect in a great degree.

11. Orra—Orra is a rich heiress, and the ward of the Count of Aldenburg—the Count wants her to marry his son, Glottenbal, who is a foolish young man—she falls in love with Theobald, a Nobleman of reduced fortune—Rudigere is a villain, a bastard of the house of Aldenberg, and in love with Orra—she detests him—Rudigere persuades the Count to confine Orra in his ancient castle in the Suabian forest, till she will consent to marry Glottenbal—between the 2d and 3d acts, she is conveyed by Rudigere from Switzerland to the old castle—she is told that one of the ancestors of herself and the Count had murdered a knight who hunted in the forest, and that on St. Michael's eve, the spectre of the knight was accustomed to enter the castle, and call on some descendant of his murderer, to bury his body in hallowed earth—she is dreadfully afraid of seeing the ghost of the knight—Theobald, in order to rescue Orra from her confinement, enters the castle by a secret passage, dressed as the knight—Orra faints, and is carried off in that situation—on recovering from her fit, she becomes mad—Theobald had taken the precaution to apprise her by letter of his design—Rudigere had attempted to snatch the letter from her, and she had thrown it into the fire without being able to read it—Rudigere's villany is discovered—he stabs himself, and wounds Glottenbal with a poisoned dagger—this is a very interesting play—the catastrophe is perfectly natural, but it would have been more pleasing, if some intimation

had been given that Orra might in time probably recover her senses—Miss Baillie says—“the principal character of this Tragedy is a woman under the dominion of Superstitious Fear, and that particular species of it, the fear of ghosts, or the returning dead—those, I believe, who possess strong imagination, quick fancy, and keen feeling, are most easily affected by this species of fear—I have, therefore, made Orra a lively and cheerful character, when not immediately under its influence—the catastrophe is such as Fear, I understand, does more commonly produce than any other passion.”

12. *Dream*—this T. is written in prose—it consists of 3 acts only—the scene lies chiefly in the Monastery of St. Maurice in Switzerland—two of the Monks are so much terrified by a Dream, which each of them had seen, that they reveal it to the Prior—Osterloo, an Imperial General, passes by the Monastery at the head of his troops—the Prior conjures him to halt, and says that the safety of all the Monks depends on their choosing by lot, from the officers or soldiers, a man who shall spend the night within the walls of the Monastery, and there undergo certain penances for the expiation of long-concealed guilt—Osterloo, with some reluctance, consents—the lot falls on him—in compliance with the injunctions of the vision, a grave is dug in the burying place for strangers—a coffin is found and forced open—a corpse appears without the right hand—Osterloo confesses that he had murdered the person whose bones had been discovered—the Prior condemns him to death—Osterloo finds himself in a

situation so entirely new to him, that his fortitude fails him—in the last scene he is brought to the block—one of the executioners directs him to give a sign, when he is ready—this however he does not do—another executioner is preparing to strike, when the Imperial Ambassador enters, and rescues Osterloo from the power of the Prior—Osterloo is found dead—the Ambassador at first scouts the thought that a man of such uncommon courage in the field, should have died of mere Fear on the scaffold—this however appears to be the fact——this play has great merit—the character of Osterloo is drawn in a masterly manner—Miss Baillie says—“ the fear of death  
 “ is here exhibited in a brave character, placed under  
 “ such new and appalling circumstances as might, I  
 “ supposed, overcome the most courageous \* \*  
 “ it is not want of fortitude to bear bodily sufferings,  
 “ or even deliberately inflicted death, under the cir-  
 “ cumstances commonly attending it, that the cha-  
 “ racter of Osterloo exhibits—it is the horror he  
 “ conceives on being suddenly awakened to the ima-  
 “ gination of the awful retributions of another world,  
 “ from having the firm belief of them forced at once  
 “ upon his mind by extraordinary circumstances,  
 “ which so miserably quells an otherwise undaunted  
 “ spirit \* \* it will probably be supposed that I  
 “ have carried the consequences of his passion too  
 “ far in the catastrophe to be considered as natural ;  
 “ but the only circumstance in the piece that is not  
 “ entirely invention, is the catastrophe.”

13. Siege—the scene in this C. lies in a castle on the French confines of Germany—the object of it is to represent the effects of Fear—Count Valde-

mere is an officer in the army—he affects to be a man of courage, but is really a coward—a plot is laid for putting his courage to the test—a sham Siege of the castle takes place—Valdemere retires to a vault, where he is found “distilled almost to jelly” “with his fear”—the pretended Siege is followed by a real attack from the enemy—this attack is repelled chiefly by the exertions of Antonio—Livia, the mistress of the castle, rewards him with her hand—the principal persons of the play promise not to expose Valdemere, on condition that he will marry Nina, to whom he had promised marriage—Valdemere is not a bad character, but on the whole this is a poor play.

14. *Beacon*—this is a moderate piece in 2 acts—the subject of it is Hope—the scene lies in a small Island of the Mediterranean, of which Ulrick is the Lord—Ermingard and Aurora had been mutually attached—Ermingard had gone to the holy wars—and there was strong reason to believe that he was dead—Aurora, who is of an ardent temper, still cherishes Hope—according to her promise, she causes a fire to be lighted every night on a rock as a Beacon for Ermingard in case he should return—he does return in the 2d act—he had become a Knight of St. John of Jerusalem, on the supposition that Aurora was married to Ulrick—he finds that she is still single, and heartily repents of his vow of celibacy—the Pope’s Legate summons Ulrick to give an account of his conduct to the Pope—and affords Ermingard reason to hope that the Pope will dispense with his vows—Miss Baillie says—“I have introduced into the scenes several songs, so many

“ indeed, that I have ventured to call it a Musical Drama—I have, however, avoided one fault so common, I might say universal, in such pieces, viz. making people sing in situations in which it is not natural for them to do so—and creating a necessity for either having the first characters performed by those, who can both act and sing, (persons very difficult to find) or permitting them to be made entirely insipid and absurd—for this purpose, the songs are all sung by those who have little or nothing to act, and introduced when nothing very interesting is going on—they are also supposed not to be spontaneous expressions of sentiment in the singer, but (as songs in ordinary life usually are) compositions of other people, which have been often sung before, and are only generally applicable to the present occasion.”

If the writers of musical pieces would have the sense to follow Miss Baillie's example, Operas would not be such despicable things as they now are.

Miss Baillie's Comedies do her but little credit—the Election is by far the best of them—her Tragedies have great faults, but greater beauties—she has the happy art of introducing characters, which, tho' natural, are new to the stage.

15. Family Legend—this play was published separately—see D. L. May 29 1815.

16. Martyr 1826—this is a sacred Drama in 3 acts—it is far from a bad play, but it is not so good as might have been expected from Miss Baillie—Cordenius Maro, an officer of the Imperial Guard, is so struck with the fortitude with which the Christian Martyrs sustain their sufferings, that he

becomes a Christian himself—he is in love with Portia, the daughter of Sulpicius, a zealous heathen—she is in love with him—Cordenius is condemned by Nero as a Christian—Sulpicius and Portia intercede for him—in the last scene a lion is let loose on Cordenius—a Parthian Prince shoots an arrow at Cordenius, and kills him—this is done with a friendly view, to save Cordenius from the horrid death to which he was doomed—Cordenius is a good character—the rest of the D. P. (with the exception of Sylvius) have not much to recommend them—when Tyke in the School of Reform spells Philip with an F, it is quite in character—but one cannot forgive Miss Baillie for calling a convert Fearon, instead of Pheron—see p. 34.

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### CROSS.

Cross, the stage manager of the Surrey theatre, published in 1812 the 2d Edition of his dramatic works—the 1st Edition seems to have been in 1809—in his preface he says, that the Royal Circus, or

Surrey Theatre, was opened in 1781—that it was burnt in 1805—rebuilt, and opened on the Easter Monday following—his pieces are—

1. Round Tower, or Chieftains of Ireland—this Ballet Pantomime was brought out at C. G. in Nov. 1797—it is said to be partly taken from O'Harralan's History of Ireland—it seems to be a good piece for the sort of thing.

2. Blackbeard—see Bath Jan. 18 1816.

3. Cora, or the Virgin of the Sun—this piece in 2 acts is founded on Kotzebue's play—it was brought out in 1799.

4. Julia of Louvain, or Monkish Cruelty—this short Spectacle is founded on a paragraph in a Newspaper during the French Revolution—it was brought out May 15 1797.

5. Louisa of Lombardy, or Secret Nuptials—this serious Spectacle, in 2 parts, was brought out in May 1803—it is partly founded on the Law of Lombardy.

6. Our Native Land and Gallant Protectors 1803—the author properly calls this a trivial combination of dance and song.

7. Sir Francis Drake and Iron Arm—Iron Arm is a captain of Banditti—the Governor of Carthage is alarmed by the approach of Drake—he pardons Iron Arm and his confederates on condition that they will assist him against the English—in the last scene an engagement takes place between the Spanish and English fleets—the whole town of Carthage appears in ruins—Iron Arm is killed, and the curtain falls with the huzzas of the British sailors—this Spectacle was brought out Aug. 4 1800.

8. False Friend, or the Assassin of the Rocks—see Bath March 7 1812.

9. Cloud King, or the Magic Rose—Cross says that this piece is founded on the ballet of Zemire and Azor, and Lewis' Tales of Wonder—the plot has of course a great resemblance to that of Selima and Azor—the Cloud King was brought out June 30 1806.

10. Rinaldo Rinaldini, or the Secret Avengers—this Ballet of Action was brought out April 6 1801—the plot partly resembles that of the Secret Tribunal.

11. Fire King, or Albert and Rosalie—this magic Ballet of Action was brought out June 20 1801—Cross says that the Denouement is trifling in the extreme, but that it is, as recorded in Lewis' Tales of Wonder, from which nearly the whole of the piece is taken.

12. Halloween, or the Castles of Athlin and Dunbayne—Cross does not say in what year this Spectacle was brought out—he tells us that Halloween is a night on which the peasants of Scotland try various spells and charms in order to determine their future fortunes—the plot of this piece is founded on the novel of the same name.

13. Way to get Un-married—see C. G. March 30 1796.

14. Village Doctor—Dr. Bolus puts a sleeping draught into a brandy bottle—he means it for his wife, but it is drunk by a quaker—this Burletta was brought out at the Circus in St. George's Fields March 25 1796—Blanchard acted the Quaker.

Cross' Dramas would not have deserved notice,

if they had not been collected and published in 2 vols. — most of them consist of dumb show and singing—Sir Francis Drake, the Cloud King, and Rinaldo Rinaldini are good pieces for the sort of thing.

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### D. L. 1812-1813.

D. L., in 1809, had been for a considerable time in a declining state as to pecuniary matters—the salaries of the performers were greatly in arrears—the burning of the theatre reduced the whole concern to a state little distant from bankruptcy—for some years it was very doubtful whether it would be ever re-built or not—at last that desirable point was effected by the unparalleled exertions of Mr. Whitbred—Oulton says—“ in Oct. 1811 the Committee “ for the re-erection of D. L. completed their arrangements—the sum required, and already subscribed, was £400,000 ; out of which £40,000 was “ made applicable to the purchase of the old patent “ interest, to be thus apportioned, viz. £20,000 to “ Sheridan, who, in consequence, resigned all interest

“ whatever in the property ; and the other £20,000  
“ in equal portions between Mrs. Linley, Mrs.  
“ Richardson, and T. Sheridan—the old renters and  
“ other claiming creditors accepted of 25 per Cent.  
“ in full of their respective demands, and the Duke  
“ of Bedford absolved the property of his claim,  
“ amounting to £12,000—the remainder of the sum  
“ subscribed was deemed fully competent to the  
“ completion of this magnificent work.”

The new theatre was opened Oct. 10 with an address by Elliston, which was repeated 9 nights—the Company was numerous, but not efficacious—one of the performers of C. G. well observed, that at their theatre there was no performer (with the exception of Abbott, who had been engaged on the expectation that C. Kemble would leave C. G.) whose loss must not be supplied by another actor—at D. L. there were too many middling actors and too few good ones—it is evident from the bills that few of the plays were strongly cast—the 1st night is no bad specimen—the company was not strong, but in many instances the plays were not cast to the best advantage—the Committee of Management ought to have laid it down as a rule, that as there had been, strictly speaking, no D. L. Company since the fire, every play was to be cast afresh, and that no performer was to claim any character as his right—they might then have improved the cast of their plays considerably.

Oct. 10. In order to prevent disappointments, the publick are respectfully informed, that every seat in the boxes has been taken for some days past, for this evening.

Hamlet = Elliston : Ghost = Raymond : King = Powell : Laertes = Wallack : Horatio = Holland : Polonius = Dowton : Osrick = R. Palmer : Grave-diggers = Wewitzer and Penley : Queen = Mrs. Brereton : Ophelia = Miss Kelly :—with Devil to Pay. Jobson = Dowton : Nell = Miss Mellon :—at the bottom of the bill there were advertised some very proper regulations as to free admissions — Stage Manager, Raymond.

13. Much ado. Benedick = Elliston : Leonato = Wroughton : Dogberry = Dowton : Beatrice = Mrs. Edwin.

14. Hypocrite, and Beehive.

15. Rivals. Capt. Absolute = Elliston : Acres = Bannister, 1st app. in D. L. Company for 3 years.

19. As you like it. Touchstone = Bannister : Jaques = Wroughton : Rosalind = Miss Duncan.

22. Wonder. Don Felix = Elliston : Lissardo = Bannister : Violante = Mrs. Edwin :—with Weathercock.

23. Merry Wives. Simple = Knight :—and High Life below Stairs. Duke's Servant = Wrench.

24. Honey Moon—28. Sons of Erin.

29. Beaux Stratagem. Archer = Elliston : Scrub = Bannister : Mrs. Sullen = Miss Duncan.

Nov. 5. All in the Wrong. Sir John Restless = Wroughton : Beverley = Elliston : Belinda = Mrs. Davison, late Miss Duncan : Lady Restless = Mrs. Glover :—Wroughton had formerly acted Sir John Restless very well, but he was now become from age totally unfit for the character.

7. Henry 4th 1st part. Falstaff = Dowton.

13. Inconstant. Young Mirabel = Elliston : Du-

retete = Bannister : Old Mirabel = Dowton : Bizarre = Mrs. Edwin.

14. Hamlet = Rae, from Liverpool, 1st app.

17. Rule a Wife. Leon = Elliston : Copper Captain = Bannister : Estifania = Mrs. Glover : Old Woman = Mr. Lovegrove.

23. Confederacy—26. West Indian.

28. Provoked Husband. Lord Townly = Pope, 1st app. at New D. L. :—with Netley Abbey. Oakland = Lovegrove : Mac Scrape = Johnstone : Gunnel = Wrench.

Dec. 1. Isabella. Biron = Pope : Isabella = Miss Smith, 1st app. there.

8. Douglas. Norval = Rae : Stranger = Wroughton : Glenalvon = Raymond : Matilda = Miss Smith, 1st time (there.)

9. Wrench acted the Copper Captain.

11. Suspicious Husband, with Three and Deuce.

12. Never acted, Assination—Knight—Lovegrove—Miss Kelly, &c.—this Opera, in 2 acts, was acted but once.

14. Jealous Wife, and Mayor of Garratt.

19. Romeo and Juliet, by Rae and Miss Smith : Mercutio = Elliston.

26. George Barnwell = Rae : Millwood = Mrs. Glover.

28. Man and Wife—30. John Bull.

Jan. 6. Not acted 9 years, Twelfth Night. Sir Andrew Aguecheek = Lovegrove : Malvolio = Dowton : Sir Toby Belch = Emery, from C. G. : Orsino Holland : Clown = Knight : Viola = Mrs. Davison : Olivia = Mrs. Glover : Maria = Miss Mellon :—acted but once.

8. Not acted 9 years, Jane Shore. Hastings = Rae : Dumont = Wroughton : Gloster = Raymond : Jane Shore = Miss Smith : Alicia = Mrs. Glover :— in act 4th a fac simile of the Council Chamber of Crosby House, in which the Duke of Gloucester resided previously to his Coronation—for Crosby House see Heywood's Edward the 4th part 1st.

12. Castle of Andalusia—22. Lionel and Clarissa.

23. Never acted, Remorse. Don Alvar and Don Ordonio (sons to Valdez) = Elliston and Rae : Isidore (a Moorish chieftain) = De Camp : Marquis Valdez = Pope : Monviedro (an inquisitor) = Powell : Alhadra (wife to Isidore) = Mrs. Glover : Teresa (ward to Valdez) = Miss Smith :—acted 20 times—the scene lies in Spain—in the reign of Philip the 2d, during the heat of the persecution against the Moors—Alvar and Teresa were mutually in love—Ordonio was secretly in love with Teresa—he had engaged Isidore to murder Alvar—Isidore had spared Alvar's life, but on condition that he should absent himself for a certain time—at the opening of the play Alvar returns—he disguises himself as a Moor and a sorcerer—he is employed in that character by Ordonio—he contrives to exhibit a picture of his own intended assassination—Ordonio concludes from the picture that Isidore had not executed his promise—Alvar is thrown into prison by Monviedro—Ordonio kills Isidore—Alhadra is assured from circumstances that her husband had been killed by Ordonio—she excites the Moors to revenge their chieftain's death—Teresa visits Alvar in his dungeon—after some time he discovers himself to her—Ordonio enters—Alvar endeavours to make him feel Remorse—Teresa tells Or-

donio that the supposed sorcerer is his brother—Alhandra stabs Ordonio—he implores Alvar's forgiveness, and dies—Valdez rushes into Alvar's arms—and the play concludes——this is a tolerable T. by Coleridge — some parts of it are beautifully written.

Feb. 6. Bannister made his 1st app. since his long and severe indisposition—he acted Trappanti.

10. Remorse, with, never acted, Absent Apothecary—Bannister—Johnstone—Knight — Miss Kelly —acted twice.

18. Way to keep him. Lovemore = Rae : Sir Bashful = Bannister : Sir Brilliant = Wrench : Widow Bellmour = Mrs. Glover : Mrs. Lovemore = Mrs. Orger : Muslin = Miss Mellon.

25. Birthday. Capt. Bertram = Dowton : Junk = Bannister.

March 1. Love for Love, revived. Valentine = Elliston : Foresight = Dowton, 1st time : Ben = Bannister : Tattle = R. Palmer : Sir Sampson Legend = Lovegrove, 1st time : Scandal = Holland, 1st time : Jeremy = De Camp : Angelica = Mrs. Davison : Mrs. Frail = Mrs. Harlowe : Miss Prue = Mrs. Edwin, 1st time :—acted but once.

8. School for Scandal. Sir Peter = Wroughton : Charles = Rae : Joseph = Elliston, 1st time : Sir Oliver = Dowton : Sir Benjamin = R. Palmer : Moses = Wewitzer : Lady Teazle = Mrs. Davison : Mrs. Candour = Miss Mellon.

13. Robin Hood. Ruttekin = Lovegrove : Little John = Knight :—with Ways and Means. Sir David = Bannister.

20. Not acted 11 years, Gamester. Beverley = Rae : Stukely = Raymond : Mrs. Beverley = Miss Smith, 1st time.

April 8. Othello = Sowerby, from Bath, 1st app. there : Iago = Pope : Desdemona = Miss Smith : Emilia = Mrs. Glover.

10. Raymond's bt. Devil's Bridge, and Honest Thieves—at the end of the Opera, the celebrated Amateur of Fashion (for this night only) will recite Bucks have at you all.

This Gentleman made his 1st app. at Bath Feb. 9 1810—on Dec. 9 1811 he acted Lothario at Hay. for the benefit of a Lady—the boxes were crowded with persons of fashion—but there was much tumult and shouting—on this, Lothario addressed the audience—and on the 11th he published a letter in the Morning Herald, in which among other things he says —“ in regard to the innumerable attacks that have “ been made upon my lineaments and person in the “ public prints, I have only to observe, that as I was “ fashioned by the Creator, independent of my will, “ I cannot be responsible for that result which I “ could not controul”—(*D. C.*)—this would have been a very proper reply to any attack made on him as a private Gentleman—but when a man will be so destitute of common sense as to act Lothario, tho' his appearance be such as totally to disqualify him for the character—no remarks made on his person can be more severe than he deserves — Lothario exhibited himself again at the Hay. Feb. 24 1813 for the bt. of Cherry's Widow and Children—his general practice was to skreen himself under the pretence of acting for a charitable

occasion, but at Raymond's bt. his usual caution forsook him—the audience testified their disapprobation very strongly, and Raymond was obliged to make an apology for the insult he had shown them, by obtruding such a performer on their notice—see C. G. Feb. 25 1813—and Bath Dec. 21 1816.

19. Lodoiska, revived. Varbel = Lovegrove.

22. Never acted, Recrimination, or a Curtain Lecture. Sir Philip Dovercourt = Dowton : Capt. Dovercourt = Elliston : Sir James Wilmore = Rae : \* \* Wroughton : \* \* Lovegrove : Melissa = Mrs. Davison : Lady Wilmore = Mrs. Glover :—this Comedy was acted but once.

23. Jealous Wife. Sir Harry Beagle = Wrench.

26. Dowton's bt. School for Wives. Gen. Savage = Dowton : Belville = Elliston : Torrington = Lovegrove : Capt. Savage = De Camp : Conolly = Johnstone : Leeson = Holland : Miss Walsingham = Mrs. Davison : Mrs. Belville = Mrs. Glover : Lady Rachael = Mrs. Sparks : Mrs. Tempest = Mrs. Harlowe : Miss Leeson = Miss Kelly :—with Reconciliation, in one act. Grog = Bannister : Stern = Dowton :—the bill does not say that this was a new piece, but it seems to have been so.

28. Honey Moon. Duke Aranza = Rae, 1st time.

30. Sowerby acted Hamlet, his 3d app.

May 3. Miss Smith's bt. Not acted 10 years, Grecian Daughter. Evander = Pope : Dionysius = Raymond : Philotas = Rae : Euphrasia = Miss Smith :—with Collins' Ode by Miss Smith— and Three Weeks after Marriage. Sir Charles Racket = Elliston : Drugget = Dowton : Lady Racket (for that night only) = Miss Smith.

7. Hamlet = Sowerby : Ghost = Pope.

8. Heir at Law. Dr. Pangloss = Bannister : Daniel Dowlas = Dowton, 1st time : Dick = Wrench : Zekiel = Knight.

10. Elliston's bt. Wonder, with Blue Devils. Megrim = Elliston :—and Ella Rosenberg. Rosenberg = Rae : Storm = Bannister : Flutterman = Lovegrove, 1st time : Elector = Pope, 1st time : Ella = Miss Kelly, 1st time.

13. Never acted, Russian—Bannister—Elliston—Johnstone—Miss Smith—this serious Melo-drama, in 2 acts, was performed 14 times—not printed—attributed to T. Sheridan.

29. Venice Preserved. Jaffier = Sowerby, 1st time : Pierre = Raymond : Belvidera = Miss Smith, 1st time (there) :—Sowerby was not judicious in the choice of his characters—there are some parts for which a pleasing exterior is an indispensable requisite—of these Jaffier is one—Sowerby was short and thick—his countenance was expressive, but very far from handsome.

June 1. For bt. of Philipps. Fontainbleau. Lackland = Elliston : Sir John Bull (for this night only) = Dowton : Squire Tallyho = Lovegrove : Henry = Philipps : Lapoche = Wewitzer : Miss Dolly Bull = Miss Kelly.

2. Haunted Tower. Baron of Oakland = Dowton.

3. Rae's bt. Mountaineers. Octavian = Rae : Zorayda (for that night only) = Mrs. Davison.

4. Douglas. Norval = Payne from America, 1st app. there.

11. Never acted, Lose no Time — Dowton —

Wrench—Knight—De Camp—Mrs. Edwin—this C. in 3 acts, was acted 3 times.

12. Lovegrove's bt. Fontainbleau, and Ella Rosenberg. Storm = Lovegrove, 1st time : Ella = Mrs. Edwin.

16. Kelly's bt. Not acted 30 years, Polly. Morano = Philipps : Indian Prince = Braham : Ducat = Dowton : Vanderbluff = Bellamy : Polly = Mrs. Dickons : Jenny Diver = Miss Kelly : Damaris = Mrs. Bland : Diana Trapes = Mrs. Sparks : Mrs. Ducat = Mrs. Harlowe.

17. For bt. of Knight, and Payne. Inkle and Yarico — with a new Dramatic Sketch, in one act, called Hyde Park in an Uproar, or the Don Cossack in London—Bannister—Lovegrove—Knight, &c.—and Ella Rosenberg. Ella = Mrs. Knight, from York, 1st app.

18. Mountaineers. Octavian = Elliston : — with the Stage-Struck Hero, and Imitations by Oxberry.

12. Payne acted Romeo.

22. Theatrical Fund. The Committee beg leave respectfully to announce to the public that they have been compelled to curtail the payments to the Annuitants one fifth of the allowances originally granted—and that they have not appealed to the public bounty for 16 years—Douglas. Matilda = Mrs. Siddons :—with Pannel. Beatrice = Mrs. Jordan.

23. Miss Kelly's bt. Never acted there, Rich and Poor. Rivers = Pope, 1st time : Lord Listless = Oxberry : Frank = Knight : Zorayda = Miss Kelly : with 1st act of Killing No Murder. Buskin = Mathews from C. G.—and, never acted, Hole in the

Wall. Martin (servant to Stubborn) = Knight : Stubborn = Lovegrove : Jeremy (his gardener) = Oxberry : Capt. Courtney = J. Wallack : Emily (ward to Stubborn) = Mrs. Orger : Fanny (her maid) = Miss Kelly : Mrs. Latchet = Mrs. Sparks :—acted 10 times—the scene lies before the adjoining houses of Stubborn and Mrs. Latchet—Stubborn wishes to marry Emily—she and Capt. Courtney are mutually in love—they engage Martin in their interest—he discovers a Hole in the Wall between the two houses—Jeremy from the garden sees Capt. Courtney make love to Emily at Mrs. Latchet's window—he tells his master—Stubborn keeps a careful watch before the doors of the two houses—Emily returns home through the Hole in the Wall, and enters from Stubborn's house—Stubborn is satisfied that Jeremy's information is incorrect—Emily, by the suggestion of Martin, assumes the character of her sister Flirtilla, who is very like her, and who had been left to the care of Mrs. Latchet—Martin tells Stubborn that the person whom Jeremy saw must have been Flirtilla—at the conclusion Emily marries Capt. Courtney—this is a moderate F. by Poole—he says in his preface that he has been taxed with borrowing the foundation of his plot from the Pannel—he was probably not sorry to find people on a wrong scent—whoever has read the Braggard Captain of Plautus can have no doubt from whence the plot of this Farce is taken—see vol. 5 p. 143.

Rich and Poor is merely the East Indian turned into an Opera with some alteration—it came out at the English Opera House.

25. False Alarms, with Garrick's Ode, by Pope.

26. Spring's bt. Seeing is Believing. Simon = Bannister : Sir Credule = Dowton : Kitty = Miss Kelly.

July 5 (Last night). School for Scandal.

6. For bt. of the British Prisoners in France. Clandestine Marriage and Hole in the Wall.

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Lyceum May 29. For bt. of Eyre, late of D. L. —Romeo and Juliet. Romeo, by the celebrated Amateur of Fashion : Mercutio = Russell, late of D. L. : Starv'd Apothecary = Knight : Juliet = Miss Belchambers, of Hay. : Nurse (for that night only) = Mr. Dowton : — with Blue Devils. Megrim = Elliston : —and How to die for Love—it has been said that Dowton did not act—but his name was in the bill for the day — Eyre was in pecuniary difficulties.

Lyceum—in the course of the season, Wycherley's Gentleman Dancing Master was turned into an Opera called the Waltz, and acted with tolerable success. Paris = Liston : Formal = Lovegrove : Gerard = Philipps : Hippolita = Miss Kelly : Prue = Mrs. Liston : Mrs. Caution = Mrs. Sparks.

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## RICHARD BRINSLEY SHERIDAN.

Sheridan's interest in D. L. ceased before the opening of the theatre for this season—Dr. Watkins in his *Memoirs of Sheridan* observes—"thus terminated the theatrical history of Mr. Sheridan, whose conduct, both as proprietor and manager, neither sophistry can justify nor charity excuse; for while he always appeared on the alert to profit by the advantage which he possessed, he never paid the slightest attention to the economy of the establishment, nor took any pains to uphold its credit—his talents were exerted only to exhaust the resources of the theatre for his private purposes"—The actors suffered greatly by Sheridan's extravagance—Miss Pope, tho' an economist, was at one time obliged to sell stock to meet her current expenses, notwithstanding that she had a large sum due to her from the theatre—the other performers no doubt were subjected to similar inconvenience—it seems that all of them were obliged to take 25 per cent. for the arrears of the salary which were due to them.

Moore in his *Life of Sheridan* says less of him as proprietor and manager of D. L. than he ought to have done—he very improperly extenuates his conduct in pecuniary matters.

Watkins adds—"whatever were the talents of Sheridan for the direction of D. L., he wanted

“ the radical qualification of steadiness and resolution to conduct it with advantage \* \* when new pieces were submitted to his perusal, he commonly threw them aside, and on being pressed for a decision upon them, the manuscripts were either returned unread or could not be found.”

For Sheridan's treatment of King, as deputy manager, see D. L. 1788-1789—Kemble, after he had conducted the affairs of the theatre for some few years, found himself much annoyed in his management—he was with great difficulty induced to retain his situation—see Boaden vol. 2 pp. 75-185.

Moore, in his Life of Sheridan says—“ There remain among his papers 3 acts of a Drama, without a name—written evidently in haste, and with scarcely any correction \* \* the chief personages upon whom the story turns are a band of outlaws, who, under the name and disguise of Devils, have taken up their residence in a gloomy wood, adjoining a village, the inhabitants of which they keep in perpetual alarm by their incursions and apparitions—in the same wood resides a hermit, secretly connected with this band, who keeps secluded within his cave the beautiful Reginilla, hid alike from the light of the sun and the eyes of men—she has, however, been indulged in her prison with a glimpse of a handsome young huntsman, whom she believes to be a phantom, and is encouraged in her belief by the hermit, by whose contrivance this huntsman (a prince in disguise) has been thus presented to her \* \* in the 3d act there is a scene in which the devils bring the prisoners whom they have captured to trial \* \*

“ this Drama does not appear to have been ever  
“ finished—with respect to the winding up of the  
“ story, the hermit, we may conclude, would have  
“ turned out to be the counsellor whom the Duke  
“ had banished, and the devils, his followers ; while  
“ the young huntsman would most probably have  
“ proved to be the rightful heir of the dukedom.”

Moore considered the subject of this Drama as wild and unmanageable—he had no suspicion that Sheridan had borrowed many of the leading circumstances of his Drama from Suckling—in the Goblins, Tamoren and his friends, having been defeated in a battle, retreat to the woods, turn thieves and disguise themselves as Devils—their custom is to blindfold the persons who fall into their hands, and extort confessions from them—Orsobrin falls in love with Reginella, who seems to have been brought up underground—at the conclusion, he turns out to be the Prince’s brother—Tamoren and his friends are pardoned—in Sheridan’s Drama the rightful heir to the crown had been shipwrecked—in the Goblins, Orsobrin says in the 1st scene—“ a storm at sea threw  
“ me on land ”——Moore gives us the whole of a love scene between the Huntsman and Reginilla—

*Hunts.* But, may I ask how such sweet excellence as thine could be hid in such a place ?

*Reg.* Alas, I know not—for such as thou I never saw before, nor any like myself.

*Hunts.* Nor like thee ever shall — but would’st thou leave this place, and live with such as I am ?

*Reg.* Why may not you live here with such as I ?

*Hunts.* Yes—but I would carry thee where all above an azure canopy extends, at night bedropt

with gems, and one more glorious lamp, that yields such bashful light as love enjoys—while underneath, a carpet shall be spread of flowers to court the pressure of thy step, with such sweet whispered invitations from the leaves of shady groves or murmuring of silver streams, that thou shalt think thou art in Paradise.

*Reg.* Indeed !

*Hunts.* Ay, and I'll watch and wait on thee all day, and cull the choicest flowers, which while thou bind'st in the mysterious knot of love, I'll tune for thee no vulgar lays, or tell thee tales shall make thee weep, yet please thee—while thus I press thy hand, and warm it thus with kisses.

*Reg.* I doubt thee not \* \* \*

*Pevidor enters.*

*Pev.* So fond, so soon ! I cannot bear to see it.  
What ho, within, (*Devils enter*) secure him.

*Seize and bind the Huntsman.*

At the close of the 3d act of the Goblins there is a love scene between Orsabrin and Reginella.

*Reg.* I know not what I am,  
For like my self I never yet saw any.

*Or.* Nor ever shall.

Oh ! how came you hither ?

Sure you were betray'd.

Will you leave this place,

And live with such as I am ?

*Reg.* Why may not you live here with me ?

*Or.* Yes——

But I'd carry thee where there is a glorious light,  
Where all above is spread a canopy,

Studded with twinkling gems,  
 Beauteous as lover's eyes ;  
 And underneath carpets of flow'r'y meads  
 To tread on——  
 A thousand thousand pleasures  
 Which this place can ne'er afford thee——

*Reg.* Indeed !

*Or.* Yes indeed——

I'll bring thee unto shady walks,  
 And groves fring'd with silver purling streams,  
 Where thou shalt hear soft feathered queristers  
 Sing sweetly to thee of their own accord.  
 I'll fill thy lap with early flowers ;  
 And whilst thou bind'st them up mysterious ways,  
 I'll tell thee pretty tales, and sigh by thee :  
 Thus press thy hand, and warm it thus with kisses.

*Reg.* Will you indeed ?——

*Tamoren and Peridor enter.*

*Tam.* Fond girl :

Her rashness sullies the glory of her beauty,  
 'Twill make the conquest cheap,  
 And weaken my designs ;  
 Go part them instantly,  
 And bind him as before.

The thieves blind Orsobrin and carry him away.  
 In a subsequent scene Peridor tells Orsobrin that  
 Reginella was——

“ A mere Phantasme rais'd by art to trie thee.”

Moore adds——“ In a more crude and unfinished  
 “ state are the fragments that remain of his pro-  
 “ jected Opera, ‘ The Foresters ’—to this piece Sheri-

“ dan often alluded in conversation — particularly  
 “ when any regret was expressed at his having  
 “ ceased to assist old Drury with his pen—‘ wait (he  
 “ would say smiling) ‘ till I bring out my Foresters’  
 “ —the plot, as far as can be judged from the few  
 “ meagre scenes that exist, was intended to be an  
 “ improvement upon that of the Drama just de-  
 “ scribed—the Devils being transformed into Fores-  
 “ ters”——the plot of the Foresters, as far as can  
 be judged from the few meagre scenes which Moore  
 has printed, seems to have differed almost totally  
 from that of the Drama previously described.

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## C. G. 1812-1813.

Sep. 7. Romeo and Juliet——9. Beggar's Opera.

11. Foundling of the Forest. Florian = Abbott,  
 from Bath, 1st app. : Unknown Female = Miss Mar-  
 riott, from Bath, 1st app. :—she had not acted at Bath  
 since 1810, and she had been at C. G. for 3 seasons  
 before she went to Bath—the managers of C. G.  
 were very unsuccessful in their attempts to get a  
 person fit to act Mrs. Siddons' characters—they ought

to have engaged Miss Smith (if possible) the moment that Mrs. Siddons determined to retire.

16. *Merry Wives of Windsor*, with *Taming of a Shrew*. Petruchio = Young : Katharine = Mrs. C. Kemble.

17. *School of Reform*. Frederick = Abbott :— with *Midas*, revived. Midas = Liston : Apollo = Sinclair : Pan = Emery : Sileno = Fawcett : Mysis = Mrs. Liston :—acted 54 times.

19. *Pizarro*. Elvira = Miss Marriott.

21. *Richard 3d* = C. Kemble, 1st time : Richmond = Abbott.

22. *English Fleet*. Katharine = Mrs. C. Kemble.

23. *Virgin of the Sun*. Cora = Miss S. Booth.

24. *Pierre* = Young, 1st time : Belvidera = Miss Marriott.

25. *Love for Love*. Valentine = C. Kemble : Foresight = Fawcett : Ben = Emery : Tattle = Jones : Sir Sampson Legend = Blanchard : Scandal = Barrymore : Jeremy = Farley : Angelica = Mrs. H. Johnston : Mrs. Frail = Mrs. Gibbs : Miss Prue = Miss S. Booth.

28. *Othello*. Iago = Elrington, from Dublin, 1st app. : Desdemona = Miss Cooke, 1st app. there.

Oct. 1. *Macbeth*. Lady Macbeth = Miss Marriott.

3. *Henry 4th*. Hotspur = Young : 1st Carrier = Liston : Lady Percy = Miss Cooke.

6. Never acted, *Æthiop*, or the *Child of the Desert*. *Æthiop* = C. Kemble : — *Saracens*—*Giafar* (Vizier to the Caliph Haroun Alraschid) = Egerton : Benmoussaff (a Cadi) = Liston : Mustapha (an Emir) = Simmons : Grumnigra (wife to Mustapha) = Mrs. Davenport : Grumnildra (wife to Benmoussaff) =

Miss Leserve : — the Tribe of Ali—Almanzor (an Arabian sage) = Young : Orasmyn (his nephew) = Miss S. Booth : Cephania (niece to Almanzor, and wife to the Caliph) = Mrs. H. Johnston : — Greeks—Alexis (a camel-driver) = Fawcett : Constantine (cousin to Zoe) = Broadhurst : Zoe (wife to Alexis) = Mrs. C. Kemble : — acted 7 times—the scene lies at Bagdad—the father of Haroun Alraschid had killed Ali, and usurped his throne—Almanzor had saved Orasmyn, the son of Ali, at that time an infant—they had lived in the Desert about 15 years—in the 1st act, they return to Bagdad—Almanzor is at the head of a conspiracy against Alraschid—the conspirators salute Orasmyn as their sovereign—Almanzor takes a dagger from an altar, and offers it to Orasmyn—he enjoins him at the same time to swear to avenge his father—Orasmyn takes the dagger and the oath with reluctance—the conspirators are joined by an Æthiop, whom they at first distrust—Giafar, with guards and torches, enters the catacomb in which the conspirators are assembled—after a short time Giafar retires, apparently unconscious of the presence of the conspirators—the Æthiop had previously told them that he could make them invisible—they now suppose that it was owing to the power of the Æthiop's wand that they were not seen by Giafar—in the last scene, Alraschid is discovered in his apartment apparently asleep—Almanzor orders Orasmyn to kill Alraschid—he refuses—Almanzor lifts his dagger to stab Alraschid—at that moment Alraschid springs up from his couch, and arrests Almanzor's arm—the Caliph is surrounded by his

guards—it now appears that the Æthiop was Alraschid in disguise—Giafar, in the 2d act, did not see the conspirators—this seems to have been owing to a concerted plan between the Vizier and the Caliph—at the conclusion Alraschid pardons the conspirators—Cephania joins the hands of Alraschid and Orasmyn—there is a comic underplot—Benmoussaff and Mustapha want to seduce Zoe—she appoints them to come to her cabin—Benmoussaff arrives first—on the approach of Mustapha she conceals him in a chest—on the approach of Alexis she conceals Mustapha in another chest—Grimnigra and Grumnildra arrive at the cabin by Zoe's appointment—she gives each of them the key of the chest in which her husband is confined—the wives vow vengeance on their husbands—this Romantick Play, in 3 acts, was written by Dimond.

12. Buskin = Mathews, 1st app. there.

15. Comedy of Errors. Dromio of Syracuse = Fawcett.

16. Virgin of the Sun, with, never acted, Schniederkins—Liston—Mathews—Abbott—Brunton—Blanchard—Miss Cooke—Mrs. Davenport : — acted 5 times—not printed.

17 and 19. Young acted Zanga, and Hamlet.

22. The new play of the Æthiop is only interrupted in its career, at the express request of the author who withdraws it for extensive alterations, and to render it more consonant with critical rules.

24. Lord of the Manor, revived. Young Contrast = Jones : Trumore = Sinclair : Rashley = Incledon : Sir John Contrast = Fawcett : La Nippe = Mathews : Sophia = Mrs. Sterling : Annette = Miss Bolton :

**Peggy = Mrs. Liston : Moll Flagon = Mr. Liston :—**  
acted 16 times—the character of Capt. Trapan was  
foolishly omitted—and consequently the best strokes  
in the whole piece—General Burgoyne had exposed  
crimping

**26. Tempest. Prospero = Young : Ferdinand =**  
**C. Kemble : Caliban = Emery : Stephano = Mathews :**  
**Trinculo = Blanchard : Hippolito = Mrs. H. John-**  
**ston : Ariel = Miss Bolton : Dorinda = Miss S. Booth :**  
**Miranda = Miss Cooke.**

**28. Farmer. Jemmy Jumps = Mathews.**

**Nov. 3. Barbarossa. Achmet = Betty, 1st app. in**  
**London for 6 years : Barbarossa = Egerton : Oth-**  
**man = Barrymore : Zaphira = Mrs. Powell : Irene**  
**= Mrs. Egerton.**

**6. Not acted for many years, (acted May 18 1789)**  
**Cheats of Scapin. Scapin = Mathews : Gripe = Sim-**  
**mons : Thrifty = Blanchard :—Scapin is a part quite**  
**suited to such a versatile actor as Mathews, yet this**  
**excellent Farce was acted but once.**

**7. Zara. Osman = Betty : Lusignan = Barrymore :**  
**Nerestan = Abbott : Zara = Miss Marriott :—with**  
**Love laughs at Locksmiths. Capt. Beldare = Abbott.**

**10. Earl of Essex. Essex = Betty : Southampton**  
**= Abbott : Queen Elizabeth = Mrs. Powell : Rutland**  
**= Miss Marriott.**

**12. Douglas. Norval = Betty : Stranger = Young :**  
**Lady Randolph = Mrs. Powell.**

**13. Recruiting Officer. Plume = C. Kemble :**  
**Brazen = Jones : Kite = Mathews : Bullock =**  
**Emery : Costar Pearmain = Liston : Sylvia = Mrs. H.**  
**Johnston : Melinda = Mrs. Egerton : Rose = Miss S.**  
**Booth : Lucy = Mrs. Gibbs :—acted but twice.**

17. Alexander the Great = Betty : Clytus = Egerton : Lysimachus = Abbott : Statira = Mrs. H. Johnston : Roxana = Mrs. Powell.

18. Never acted there, Hit or Miss. Dick Cypher = Mathews : Janus Jumble = Hamerton : Adam Sterling = Blanchard : Jerry Blossom = Emery : O'Rourke O'Daisy = Taylor : Mrs. Honeymouth = Mrs. Davenport : Dolly O'Daisy = Mrs. Liston.

20. Never acted, Love, Law, and Physic. Lubin Log (a great flat) = Liston : Flexible (a Counsellor—friend to Danvers) = Mathews : Dr. Camphor = Blanchard : Andrew (his servant) = Emery : Capt. Danvers (in love with Laura) = Broadhurst : Mrs. Hilary = Mrs. Gibbs : Laura (niece to Dr. Camphor—in love with Danvers) = Miss E. Bolton :—acted 44 times—Lubin Log and Dr. Camphor had agreed that Lubin should marry Laura—Lubin had just come into an estate by the death of his uncle—Mrs. Hilary, by the desire of Flexible, pretends to be the uncle's daughter, and to claim the estate—Flexible suggests that the best way to settle the dispute would be for Lubin to marry his cousin—Lubin approves of the expedient, and resigns his pretensions to Laura—Dr. Camphor consents to her union with Danvers—Mrs. Hilary discovers herself to Lubin, as being the actress with whom he had come to York in the coach—this is a tolerably good F. by Kenney—Mathews, and more especially Liston, made it very laughable in representation—printed at Dublin in 1821.

26. Tancred and Sigismunda. Tancred = Betty : Siffredi = Egerton : Osmond = Barrymore : Sigismunda = Mrs. H. Johnston.

30. Richard 3d = Seymour, late of the Norwich theatre.

Dec. 2. Never acted, Renegade. Don Sebastian (King of Portugal) = C. Kemble : Dorax (the Renegade) = Young : Muley Moluch (Emperor of Barbary) = Barrymore : Benducar (his minister) = Egerton : Alvarez (Sebastian's Admiral) = Chapman : Antonio (a young Portuguese) = Jones : Pedro (a painter) = Blanchard : Jaquez (his servant) = Liston : Octavio = Sinclair : the Mufti = Cresswell : the Dowan = Simmons : Almeyda (the deposed Empress) = Mrs. H. Johnston : Olivia (ward to Pedro) = Miss Bolton :—acted 18 times—this play, in 3 acts and with songs, was written by Reynolds—it is professedly founded on Dryden's Don Sebastian—the scene lies at Alcazar in Barbary—Don Sebastian and Almeyda are mutually in love—at the opening of the piece Almeyda is in prison—Muley Moluch makes love to her—she rejects his addresses—Don Sebastian lands, and is taken prisoner—in the 2d act, Muley Moluch prepares to marry Almeyda by force—Sebastian enters with Portuguese soldiers—Sebastian and Muley Moluch begin to fight—Dorax enters with a great number of Moorish troops—they disarm Sebastian—Muley Moluch quarrels with Dorax—the Moors, at the instigation of Dorax, proclaim Almeyda as their Empress—in the 3d act the grand scene between Sebastian and Dorax takes place—Muley Moluch is on the point of recovering his throne—Alvarez arrives from Portugal with fresh troops—the Moors are defeated—and Muley Moluch (or Moloch as Reynolds calls him) is killed by Dorax

—Reynolds has altered Dryden considerably for the worse, but the *Renegade* is not a bad piece on the whole, as the best parts of Dryden's play are inserted in it—the chief merit Reynolds can claim, is that of having left out the incest between Don Sebastian and Almeyda, which, tho' committed in ignorance, was a disgusting circumstance—the comic parts are chiefly his own, and they are very inferior to those in the original play—the scene before the Dowan is stolen from the Spanish Fryar—a most insignificant character is introduced for the sake of Sinclair, and to make the piece still more palatable, the 1st act is concluded with the bursting of a water spout.

Dryden says that his plot was pure fiction, and that he begins where history ends—as Don Sebastian's body was not found in the field of battle, many took occasion to believe that he was still alive—Dryden therefore considered himself at liberty to dispose of Don Sebastian as he pleased, *provided he did not make him return to Portugal*, which it is certain he never did—this however Reynolds has made him do, and Almeyda with him—the characters of Benducar and Antonio are greatly altered—the latter vastly for the worse—Dryden's blank verse is reduced to prose—for Don Sebastian see T. R. 1690.

12. Earl of Warwick. Warwick = Betty : King Edward = Abbott : Margaret of Anjou = Mrs. Powell.

22. Siege of Damascus. Phocyas = Betty : Caled = Barrymore : Eumenes = Egerton : Eudocia = Miss Marriott.

26 and 28. C. Kemble acted George Barnwell—and Essex, 1st time.

30. Much ado. Claudio = Abbott: Dogberry = Emery.

Jan. 4. Mountaineers. Octavian = C. Kemble, 1st time.

5. Rivals. Faulkland = Abbott: Sir Lucius = Jones: Acres = Liston: Julia = Miss Cooke.

7. Jealous Wife. Oakly = C. Kemble: Major Oakly = Fawcett: Sir Harry Beagle = Mathews: Charles = Abbott: Mrs. Oakly = Mrs. C. Kemble: Lady Freelove = Mrs. Gibbs.

11. A grand serious Opera called Haroun Alraschid—altered from the *Æthiop*—the alteration was for the worse, the comic scenes, which were the best in the original piece, being omitted—acted but once.

14. Comedy of Errors. Antipholis of Ephesus = Abbott.

23. Never acted, Students of Salamanca. Don Christoval = Jones: Don Alonzo = Abbott: Don Gaspar (father to Angelica) = Blanchard: Miguel (servant to Don Christoval) = Mathews: Don Daphnis = Fawcett: Geronimo (servant to Don Gaspar, and father to Pertilla) = Simmons: Pertilla (maid to Angelica) = Mrs. C. Kemble: Aminta = Mrs. H. Johnston: Angelica (her cousin) = Miss Cooke:—acted 6 times—the Students of Salamanca are Don Alonzo, Don Christoval, and Don Daphnis—Don Alonzo had been 3 months privately married to Angelica—Don Christoval is a gay young man, who falls in love with Aminta, and who supposes her name to be Angelica—this mistake occasions much confusion in the course of the play—Don Daphnis is an old man, who, with many of the infirmities of age, affects to be a rake—that such a person should

enter himself as a Student at an University is unnatural to the last degree—in the 2d act, Pertilla lowers a rope-ladder from Angelica's chamber, meaning it for Alonzo—Christoval gets into the window by the ladder—Miguel tells Alonzo what Christoval had done—Alonzo concludes that Angelica is false to him—Pertilla endeavours to undeceive him, but he persists in his error—circumstances happen to confirm his suspicions—at the conclusion, Alonzo is convinced of Angelica's innocence—Don Gaspar is reconciled to their union—Christoval marries Aminta—this is a moderate C. by Jameson—on the 4th of March it was cut down to 3 acts, which was an improvement—the character of Don Daphnis was omitted.

Feb. 8. Jane Shore, with, not acted for many years, Poor Vulcan—(acted for Knight's bt. May 7 1799)—Vulcan = Fawcett : Grace = Mrs. C. Kemble.

9. Iron Chest. Wilford = Abbott.

10. Wonder. Col. Briton = Abbott : Violante = Mrs. Jordan.

13. Soldier's Daughter. Widow Cheerly = Mrs. Jordan.

17. Mrs. Jordan acted Miss Prue, and Nell.

19. Country Girl = Mrs. Jordan : Moody = Fawcett.

20. Isabella. Biron = Young : Isabella = Mrs. Campbell : (formerly Miss Wallis)—she acted Isabella a 2d time but without success—she could not get the better of her fears—and from want of practice she did not act so well as she had formerly done.

22. As you like it. Jaques = Young, 1st time : Rosalind = Mrs. Jordan.

25. Never acted, At Home. Capt. Dash = Liston : Raymond = Blanchard : Neville = Farley : Drill = Emery : Emily (daughter to Raymond) = Miss S. Booth : Lady Danby (her aunt) = Mrs. Davenport : — Characters in the “At Home.” Romeo Rantall = Mathews : Sir Oliver Oldboy = Simmons : &c. — Neville and Emily are mutually in love — Capt. Dash’s vanity induces him to believe that Emily is in love with him—he hires a house, and signifies that he shall be At Home on a certain night—a large party of Gentlemen and Ladies are assembled — Capt. Dash is arrested—Neville carries off Emily in the chaise which Capt. Dash had prepared for Emily and himself—the anonymous author of this F. calls it a bagatelle—it was acted 25 times—its merit consists in holding up the Amateur of Fashion as a butt for ridicule—it might have been expected that this public exposure would have restored Lothario to his senses—but whole islands of pure hellebore (as Persius expresses it) could not cure him of his theatrical mania.

Among Capt. Dash’s visitors, Romeo Rantall is the most conspicuous—he recites some verses, and is then requested to favour the auditory with a pathetic sketch from Rowe—he spouts several of Lothario’s speeches—the company cry bravo ! bravo ! —Romeo Rantall (*bowing*)—“cheered by your “exhilarating applause, I proceed—but know I possess a soul that scorns to bend to interruption”—(*indignantly*)—while repeating his dying speech he places his hat and feather carefully on the ground, raising his right leg to display his diamond shoe-buckle — when Capt. Dash is arrested — Romeo

Rantall says—"I always come forward with my  
 "talents for the sake of charity—so I'll play Romeo  
 "for the poor fellow's benefit with all my soul!"

As Mathews was peculiarly happy in taking off  
 the *Amateur of Fashion*, this piece must have been  
 very laughable in representation—Hamerton acted  
 Neville on the 2d night.

March 4. *Delusion*, in 3 acts, altered from the  
*Students of Salamanca*—acted twice.

20. Trip to Scarborough. Lord Foppington =  
 Jones: Loveless = Abbott:—rest as July 13 1811.

23. *School for Scandal*. Sir Peter Teazle = Faw-  
 cett: Charles = C. Kemble: Joseph = Young: Sir  
 Oliver Surface = Blanchard: Sir Benjamin Backbite  
 = Liston: Crabtree = Mathews: Moses = Simmons:  
 Trip = Farley: Lady Teazle = Mrs. Jordan: Mrs.  
 Candour = Mrs. Gibbs: Lady Sneerwell = Mrs.  
 Egerton: Maria = Miss Bolton.

April 8. *Pannel*. Muskato = Fawcett: Lazarillo  
 = Farley: Carlos = Abbott: Beatrice = Mrs. Jordan:  
 Aurora = Miss S. Booth.

19. Douglas. Norval = Betty:—with, never acted,  
*Aladdin, or the Wonderful Lamp*. Aladdin = Mrs.  
 C. Kemble: Abanazar (the African magician) =  
 Farley: Kazrac (his Chinese slave) = Grimaldi:  
 Princess = Miss Bolton: Widow of Ching Mustapha  
 = Mrs. Davenport:—acted 36 times——this Melo-  
 dramatic Romance had considerable merit, for the  
 sort of thing.

27. Never acted, *Education*. Count Villars =  
 Young: Sir Guy Stanch (a foxhunter) = Mathews:  
 Templeton = Fawcett: Vincent (his son) = C. Kem-  
 ble: Suckling (nephew to Sir Guy) = Liston: Aspic

= Jones : Damper = Barrymore : Broadcast (a farmer) = Emery : George (his son) = Master Chapman : Mrs. Templeton (Templeton's 2d wife) = Mrs. C. Kemble : Ellen (daughter to Sir Guy) = Miss S. Booth : Rosine = Miss Bolton : Dame Broadcast = Mrs. Davenport :—acted 25 times—several years before the play begins, Cleveland's daughter had married Count Villars, a Frenchman—her father was so offended at her marriage that he took no farther notice of her—she died leaving behind her a daughter called Rosine—Count Villars was ruined by the revolution in France—Rosine had become a teacher in a fashionable school—from whence she had been decoyed by Vincent Templeton—Templeton, by the extravagance of his wife and son, is involved in pecuniary difficulties—Cleveland dies in the 4th act—he had made a will in Templeton's favour—Templeton opens the will—a slip of paper drops out, on which Cleveland in his last moments had written some few words, to signify that he had seen his granddaughter, Rosine, and that he wished her to inherit the whole of his large property—Templeton tears the will—and the piece concludes with the union of Vincent Templeton and Rosine—this is a moderate C. by Morton—the serious scenes are dull—the comic scenes are tolerably good—fashionable Education is well ridiculed—the circumstances relative to the will seem to have been borrowed (but with alterations) from a German play written by Iffland, and called Conscience.

May 8. Three Weeks after Marriage. Sir Charles

= Jones : Drugget = Blanchard : Lady Racket = Mrs. Jordan.

24. Pizarro. Rolla = Betty.

25. Triennial Benefit for the aged and infirm Actors and Actresses, and the widows and children of such as have belonged to C. G. [Gamester. Mrs. Beverley = Mrs. Siddons :—with Devil to Pay. Nell = Mrs. Jordan.

29. Never acted, Brazen Bust. Sap = Liston : Frederick = C. Kemble : the Prince = Barrymore : Major = Cresswell : Herman = Egerton : Floreska = Mrs. C. Kemble : Catharine = Miss E. Bolton : Anna = Mrs. Davenport :—this Romantick Melo-drama was acted 4 times, and is not printed—it was a moderate piece.

June 1. Mrs. Jordan's bt. Way to keep him. Sir Bashful Constant = Mathews :—rest as July 11 1811.

2. Young acted Coriolanus for his bt., and 1st time.

3. Mrs. C. Kemble's bt. Julius Cæsar. Brutus = Sowerby, from D. L. : — with Personation. Lord Henry = Abbott : Lady Julia = Mrs. C. Kemble.

9. For bt. of Mathews. Beehive. Mingle = Mathews : Merton = Jones : Rattan = Liston : — at the end of the Beehive, Mathews will recite "the Hob-bies" after the manner of an Amateur—after which Sleep Walker, and Critic.

10. For bt. of Jones. Trip to Scarborough, in 3 acts. Miss Hoyden = Mrs. Jordan :—with, never acted there, Darkness Visible. Jenkins = Mathews : Frank Jenkins = Liston : Bob = Jones.

11. C. Kemble's bt. Macbeth = C. Kemble : Mac-

duff = Egerton : Malcolm = Abbott : Lady Macbeth = Mrs. Siddons.

12. Betty's bt. Richard 3d = Betty :—with Weathercock. Tristram Fickle = Betty :—the bill announced that this would be his last performance *this season*—he had proved attractive at first—every body who had seen him as a boy, would naturally be inclined to see him as a man—but the Public had by this time recovered their senses, and the Manager never offered him another engagement.

17. Mr. and Mrs. Liston's bt. Africans—with Rival Soldiers. Nipperkin = Mathews, 1st time :—and (first time) Hamlet Travestie, in 2 acts. Hamlet = Mathews : King = Blanchard : Laertes = Simmons : Horatio = Hamerton : Ghost = Taylor : Queen = Mrs. Liston : Ophelia (positively for that night only) = Mr. Liston :—Hamlet Travestie was written by Poole, in 3 acts—the 6th Edition was printed in 1817, with burlesque annotations after the manner of the various commentators on Shakspeare—Poole executed his work well, but it is rather too long—nothing tires one sooner than travestie and burlesque,

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“ Whereof a little  
“ More than a little is by much too much.”

Bridges turned 12 books of Homer into Travestie—Cotton, more judiciously contented himself with one book of Virgil.

18. For bt. of Mrs. Gibbs. Five Miles Off, with the Hobbies, by Mathews.

24. Farley's bt. Midas—the Hobbies—Sleep Walker—and Timour the Tartar with Horses.

25. Miss S. Booth's bt. Douglas. Young Norval = Miss S. Booth, 1st time:—with Romp, by Miss S. Booth.

26. Dennis Brulgruddery = Porteus, 1st app. there.

29. Brandon's bt. Castle Spectre. Percy = Abbott.

July 2. For bt. of Mr. and Mrs. Bishop. Never acted, Harry, le Roy!—founded on the Miller of Mansfield. Henry, King of England = Incledon : John Cockle (the miller) = Taylor : Richard (the miller's son) = Sinclair : Joe Clump (the miller's man) = Liston : Lord Lurewell = Duruset : Peggy = Mrs. Sterling : Kate (the miller's daughter) = Miss E. Bolton :—this piece, in one act, is called a Heroic-Pastoral Burletta.

6. Miss Bolton's bt. and last app. on the stage. Tempest, with Beehive. Cicely = Miss Bolton.

7. Abbott's bt. Pizarro. Alonzo = Abbott.

14. Critic. Puff = Abbott.

15. (Last night) Castle Spectre.

Young had acted Coriolanus 3 times.

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## HAY. 1813.

Owing to the disputes between the Proprietors, the theatre was not opened this season.

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## BATH 1812-1813.

Sep. and Oct. —. Miss Duncan acted 3 nights.

Nov. 10. Miss Simeon made her 1st app. in Juliet.

12. Merchant of Venice. Shylock = Terry : Launcelot = Chatterley : Portia = Mrs. Weston, from C. G., 1st app. :—with Any Thing New?—this is a poor musical Farce by Pocock—it came out at the Lyceum July 1 1811—the original cast was—Jeremiah Babble (a perfumer) = Lovegrove : Peter Babble (his son) = Oxberry : Oliver (supposed son to Whitethorn—in love with Fanny) = Knight : Old Whitethorn (a gardener) = Smith : Mr. Sidney = Penson : La Roque = Wewitzer : Fanny Transit (niece to Sidney) = Miss Kelly : Mrs. Antidote = Mrs. Sparks : Ellen (daughter to Whitethorn) = Mrs. Bland : — Sidney, on his return from abroad,

proposes his son to Fanny for a husband—she at first conceals her love to Oliver from her uncle, but afterwards acknowledges it—Sidney consents to their union—Oliver proves to be his son.

14. Adrian and Orrila, by Stanley and Miss Simeon : Matilda of Clermont = Mrs. Weston.

17. Lady of the Lake. Fitz-James = Stanley.

21. Double Gallant. Atall = Stanley : Sir Solomon Sadlife = Chatterley : Lady Dainty = Miss Jameson : Clarinda = Miss Kelly :—Stanley played Atall much better than Harley did at D. L. in 1817.

24. Macbeth = Kemble : Lady Macbeth = Mrs. Weston :—Kemble was very great in the Soliloquy about the dagger—in the scene after the murder of Duncan—and at the Banquet—in the 4th act he was always flat.

26. Pizarro. Rolla = Kemble : Alonzo = Stanley : Elvira = Mrs. Weston :—Kemble was very great in the 4th act (particularly when he seized Pizarro) and when he died.

28. Stranger = Kemble : Mrs. Haller = Mrs. Weston.

Dec. 1. King John = Kemble : Constance = Mrs. Weston :—Kemble was very great in the two scenes with Hubert—particularly in the 1st of them—and in the dying scene—in the rest of the play he was as good as the part would admit of.

3. Hamlet = Kemble : Queen = Mrs. Weston.

5. Wheel of Fortune. Penruddock = Kemble : Henry Woodville = Stanley : Emily = Miss Jameson.

18. King Lear = Kemble : Edgar = Sowerby.

19. Rule a Wife. Leon = Kemble : Estifania = Miss Jameson :—with Guardian. Heartly = Sowerby.

22. Henry 8th. Wolsey = Kemble : Buckingham = Stanley : Queen = Mrs. Weston.

23. Cato = Kemble : Juba = Stanley.

26. Coriolanus = Kemble : Volumnia = Mrs. Weston.

29. George Barnwell = Stanley : Millwood = Mrs. Weston.

30. Julius Cæsar. Brutus = Kemble : Antony = Stanley : Cassius = Sowerby : Julius Cæsar = Bengough :—Kemble was very great when he spoke from the Rostrum, and in the scene with Cassius.

31. Kemble acted Coriolanus.

Jan. 2. Kemble's bt. Cato—Kemble was very fine in the 4th act, and when he died.

7. Knight and Wood-Dæmon, or the Clock strikes One! . Hardyknute (Usurper of Holstein) = Stanley : Guelpho (his seneschal) = Chatterley : Willikind (a silly fellow—son to Guelpho) = Woulds : Oswy (in love with Una) = Ley : Rolf (in love with Paulina) = Comer : Leolyn = Miss Cunningham : Wood-Dæmon = Vining : Una (betrothed to Hardyknute) = Mrs. Vining : Clotilda (her sister) = Mrs. Weston : Paulina (in love with Rolf) = Mrs. Childe :—acted with success—Hardyknute was born a deformed peasant—he had entered into a compact with the Wood-Dæmon—the Wood-Dæmon had made him invulnerable in battle, and so handsome that hardly any woman could resist his allurements—Hardyknute on his part was bound to sacrifice a human victim to the Wood-Dæmon annually on the 7th of August—8 children had been already sacri-

ficed by him—Leolyn is a tongue-tied child—the son of the late Count and Countess of Holstein—he had been brought up by Clotilda, but had been stolen from her by some gipsies—in the 1st scene he makes his escape from the gipsies, and by signs, implores the protection of Paulina—Paulina and Rolf hide him in a hollow tree—the gipsies search the cottage of Paulina for him, but cannot find him—Hardyknute returns in triumph with the giant Hacko as a prisoner—Clotilda recovers Leolyn—she endeavours to conceal him from Hardyknute—Hardyknute sees him, and knows him—the Wood-Dæmon makes her appearance on the 6th of August, and tells Hardyknute to remember—a particular chamber is assigned for Leolyn to sleep in—Clotilda determines to pass the night with him—they both fall asleep—Hardyknute enters the chamber by a moving pannel—he jumps upon the bed with the boy in his arms—the bed sinks by a secret spring—Una had been exhorted by a vision to save the rightful heir of Holstein—she cannot find the secret spring—the portraits of the late Count and Countess become animated, and point to a golden tassel—Una pulls the tassel, and the bed sinks with her—the last scene lies in the cavern in which Leolyn is confined, and in which Hardyknute means to sacrifice him to the Wood-Dæmon—on the approach of Hardyknute Leolyn conceals himself—Hardyknute is surprised at finding Una there—he supposes that Leolyn had made his escape, and determines to kill her instead—Leolyn climbs up the statue of a giant which supports a clock—Una obtains a respite for 5 minutes as it wants a quarter to One—Leolyn pushes forward

the hand of the clock, and it strikes One—the Wood-Dæmon carries off Hardyknute—Una is united to Oswy——this piece was written by Lewis—it has considerable merit for the sort of thing—it was brought out at D. L. in 2 acts, on the 1st of April 1807—it was enlarged to 3 acts, and brought out afresh at the Lyceum on the 1st of August 1811—the title of it as printed is One o’Clock, or the Knight and Wood-Dæmon.

— Mrs. Jordan acted 7 nights.

23. Love for Love. Valentine = Stanley : Foresight = Chatterley : Angelica = Miss Jameson : Miss Prue = Mrs. Jordan :—Chatterley played very well.

Feb. —. Betty acted 10 nights.

March 2. Adelgitha. Lothaire = Betty : Adelgitha = Mrs. Weston :—with Weathercock. Tristram Fickle = Betty.

18. Chatterley’s bt. Foundling of the Forest. Florian = Stanley : L’Eclair = Chatterley : Unknown Female = Mrs. Weston :—with Beehive. Mingle = Chatterley.

April 6. Stanley’s bt. Renegade. Don Sebastian = Stanley : Almeyda = Miss Jameson :—with Hunter of the Alps. Felix = Stanley :—and Tailors, in one act—there was a good deal of hissing at first but it afterwards subsided—the Bath Tailors had doubtless heard of the riot at Dowton’s bt.—Stanley played Felix very well—this was Miss Jameson’s last performance—she left the stage to be married—she was a very pleasing actress—just the actress wanted at Bath—but not good enough to have played principal characters in London.

— Mrs. Campbell acted 6 nights.

10. Provoked Husband. Sir Francis Wronghead = Blisset : Lady Townly = Mrs. Campbell.

27. Winter's Tale. Leontes = Bengough : Florizel = Stanley : Autolycus = Chatterley : Clown = Woulds : Hermione = Mrs. Campbell : Paulina = Mrs. Weston : — Mrs. Siddons alone could have played Paulina better than Mrs. Weston.

May —. Sinclair acted — nights—and Incledon 4.

14. Blisset acted Justice Woodcock.

29. Merry Wives. Falstaff = Blisset : Sir Hugh = Chatterley : — this was Blisset's last app. on the stage.

June 12. Not acted 30 years, Cornish Shipwreck, or Fatal Curiosity. Wilmot = Bengough : Young Wilmot = Stanley : Agnes = Mrs. Weston : — Fatal Curiosity was revived with an additional scene, which Lillo is said to have added in some edition of his play—but it is not in the 1st edition—nor in Colman's edition—nor in Lillo's works—Young Wilmot entered in a dying state, after he had been stabbed by his father—this was thought by some persons too shocking—and the play was not suffered to be finished—two ladies in one of the side boxes, who had talked almost incessantly during the former part of the play, now affected to be much distressed, and the gentleman who was of their party, was particularly vociferous in calling for the curtain to drop—the Bath company had acted Fatal Curiosity at Bristol without any disturbance.

19. Love's last Shift. Loveless = Stanley.

July 7. Fawcett acted Kalender, and King Arthur.

8. Education. Templeton = Fawcett : Sir Guy Stanch = Chatterley : Vincent Templeton = Stan-

ley :—with Agreeable Surprise. Lingo = Fawcett : Mrs. Cheshire = Mrs. Egan :—she was a bad actress, but she looked and acted this part particularly well.

9. Fawcett acted Job Thornberry, and Caleb Quotem.

10. Fawcett's bt. Privateer. Capt. Ironsides = Fawcett :—the Privateer was only the Brothers turned into an Opera, and brought out at the Lyceum.

17. Deaf and Dumb. Julio = Mrs. C. Kemble : St. Alme = Stanley :—with Prize. Caroline = Mrs. C. Kemble.

24. Delusion, Personation, and Blind Boy—Mrs. C. Kemble acted Pertilla, Lady Julia, and Edmund.

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## CUMBERLAND'S POSTHUMOUS PLAYS, 1813.

Cumberland in 1806 published his own Life in one vol. 4to.—as Tacitus says—“ *suam ipse vitam narrare, fiduciam potius morum, quam arrogantiam*

*“arbitratus”*—in the course of his work he gives his own opinion of most of the plays which he had then written.

Dr. Johnson says, that Dryden in his preface to *Secret Love* discusses a curious question, whether a poet can judge well of his own productions—and determines very justly, that, of the plan and disposition, and all that can be reduced to principles of science, the author may depend upon his own opinion—but that, in those parts where fancy predominates, self-love may easily deceive.

Cumberland's first piece, the *Banishment of Cicero*, was printed in 1761.—this T. is founded on history, but great part of it is fiction—Clodia is in love with Frugi—he is in love with Tullia, the daughter of Cicero—he rejects the solicitations of Clodia—she instigates Clodius, who is her brother, and with whom she is too intimate, to kill Frugi—Clodius kills Volumnius, supposing him to be Frugi—Clodia stabs herself—the last scene lies in the Temple of Vesta—Frugi is killed fighting—Terentia and Tullia are forced off the stage by the followers of Clodius and Gabinius—Clodius says of Cicero—

“Be it my task to cast this Exile forth.”

In fact Cicero left Rome in the night, and without the knowledge of Clodius—this T. was not acted—it is badly calculated for representation—Cumberland considers the dialogue between Cicero and Atticus in the 3d act one of his happiest efforts in point of poetry—many other parts of this T. are particularly well written, but it is liable to some serious objections—the subject is badly calculated

for the Drama—Clodius, and not Cicero, is the principal character—and the love episode of Frugi and Tullia is a poor piece of business—the Editors of the B. D. say that Clodius debauches the wife of Pompey in the temple of Juno—this is a good specimen of the inaccuracy with which some parts of the B. D. have been written—Clodius in the 1st scene of the 3d act expressly says, that it was Pompeia the wife of Cæsar with whom he had had an intrigue—the place, where the rights of the Bona Dea were celebrated, was not a temple, but the private house of the Consul or Prætor, from whence all the males for the time were excluded—Juvenal in allusion to the well known story of Clodius, says in his strong language—

*“ Atque utinam ritus veteres, et publica saltem  
 “ His intacta malis agerentur sacra : sed omnes  
 “ Noverunt Mauri atque Indi, quæ psalteria p\*\*\*\*  
 “ Majorem, quam sint duo Cæsaris Anticatones,  
 “ Illuc, testiculi sibi conscius unde fugit mus,  
 “ Intulerit, ubi velari pictura jubetur,  
 “ Quæcumque alterius sexûs imitata figuram est.”*

Cumberland's posthumous plays were published in 1813 in 2 vols. 8vo.—his daughter in her advertisement says—“ these Dramas, which are now presented to the public, were originally intended by my father, as a bequest to me, together with his other posthumous works—but the unfortunate circumstances, which clouded the latter years of his life, induced him to yield to the opinion of many of his friends, who had frequently urged him to resort to the publication of them by subscription—

“ this mode, however reluctantly, he at last consented  
“ to adopt, and it was partially crowned with suc-  
“ cess, some friends being found who generously  
“ contributed to the undertaking \* \* the work  
“ was in preparation, and intended for publication,  
“ in the spring of 1811, when after a sudden and  
“ short illness, death stopt the fertile pen of their  
“ author.”

*Vol. 1.*

1. *Sibyl, or the Elder Brutus*—see D. L. Dec. 3 1818.

2. *Walloons*—see C. G. April 20 1782.

3. *Confession*—a serious play, partly in prose, but chiefly in blank verse—it is supposed to take place in the reign of Richard the 1st, who is abroad, having left his mother Queen Regent—the Earl of Leicester had been banished by Henry the 2d, and had left his daughter, Adela, under the care of Sir Walter Scroop—Sir Walter had likewise received from the Countess of Leicester an infant whom he had reason to believe her illegitimate child—the boy when grown up distinguished himself by his valour, and was knighted by Richard the 1st, as Sir Reginald De Tours—he and Adela form a mutual attachment, and are on the point of being married—this Sir Walter opposes to the utmost of his power, as conceiving them both children of the same mother—their union is brought about by the written confession of Queen Eleanor, who acknowledges that Sir Reginald is her own son—this is far from a

bad play, but it wants incident sadly—there are 2 or three comic scenes which do the author no credit.

4. *Passive Husband*—see a Word for Nature D. L. Dec. 5 1798.

5. *Torrendal*—Cumberland says the plot of this T. is entirely fiction—Torrendal, on going to the war in Poland, had left his wife under the care of the Duke of Courland—the Duke, by raising a report of his death and by other artifices, had induced Countess Torrendal to cohabit with him as his mistress—she, being anxious to know whether Torrendal were really dead or not, applies to Baron Vanhoven, who pretends to have skill in magic and to be able to raise the dead—an interview and explanation takes place between Torrendal and the Countess—Torrendal attempts to stab the Duke, but is prevented by his guards and sentenced to death—the Countess, having in vain pleaded for her husband's life, follows the Duke off the stage, and kills him—this last circumstance puts one strongly in mind of Evadne's killing of the King in the *Maid's Tragedy*—many parts of *Torrendal* are very well written—from the preparation that is made, the reader expects that Torrendal will appear to his wife as the Ghost of himself—and such perhaps was the author's original intention—but as the play now stands, they meet in a common way—consequently there is a vast deal too much said about Vanhoven's magic, which contributes but little towards the catastrophe—this is the main fault of the piece—Torrendal was offered to Harris, but not accepted. (*Cooke's Memoirs.*)

6. *Lover's Resolutions*—see D. L. March 2 1802.

*Vol. 2.*

7. *Alcanor*—see Arab. C. G. March 8 1785.

8. *Eccentric Lover*—see C. G. April 30 1798.

9. *Tiberius in Capreæ*—this play begins a short time before the death of Tiberius—Macro had been sent in quest of Simon of Samaria—he returns to Capreæ without him as he supposes—but Simon was in the galley with Macro under another form—Tiberius is discovered—he is very ill, but very desirous to live—Simon by his spells restores Tiberius to temporary health—Quintilius and Popilia are betrothed—Tiberius had fallen in love with Popilia—he offers to make her empress—she gently declines the offer, and urges Tiberius to leave Capreæ—Tiberius seems determined to resume the command of his legions—Macro tells Caligula that he had poisoned Tiberius—Tiberius perceives that he is poisoned—Macro is brought in, and condemned to death—Tiberius gives Popilia to Quintilius, and dies—this play is written in prose—a mariner, called Dorus, is a comic character of importance—in the 4th act, Simon transforms him into the Emperour's cup-bearer—the title of this play excites curiosity, as one naturally wonders what could induce an author to select a subject evidently so ill calculated for the Drama—dullness and want of incident were in a manner unavoidable—but it might reasonably have been expected, that Cumberland would have endeavoured to make up for these deficiencies by placing the character of Tiberius in a striking light—in this however he has failed—he disgusts one likewise by

representing Simon of Samaria as working real miracles—some parts of the play are well written—for the history see the 6th book of the Annals of Tacitus—and Suetonius' Life of Tiberius.

10. Last of the Family—see D. L. May 8 1797.

11. Don Pedro—see Hay. July 23 1796.

12. False Demetrius—Guthrie says —“ upon the  
“ death of John Basilowitz, the Russian succession  
“ was filled up by a set of weak cruel princes—in  
“ 1597, Boris, according to Voltaire, whose informa-  
“ tion I prefer, assassinated Demetri or Demetrius,  
“ the lawful heir, and usurped the throne—a young  
“ monk took the name of Demetrius, pretending to  
“ be that prince, who had escaped from his mur-  
“ derers—and with the assistance of the Poles and  
“ a considerable party (which every tyrant has against  
“ him) he drove out the usurper, and seized the  
“ crown himself—the imposture was discovered as  
“ soon as he came to the sovereignty, because the  
“ people were not pleased with him, and he was  
“ murdered”——In Cumberland's play, Catherine,  
who had been the nurse of the true Demetrius, is  
dying—her daughter, Petrilla, calls in a Deacon,  
whose name is Otreneif, to hear her mother's con-  
fession—it does not appear what had passed between  
them—but Otreneif, on his return to the stage, says  
that the dying woman had recognized him as the true  
Demetrius—Boris dies—the dowager Czarina ac-  
knowledges Demetrius for her son—the Cossacks  
side with him—and he is crowned as Czar—Suiski,  
the general of the armies, asserts the claim of Irene,  
the daughter of Boris, to the throne—Irene conjures  
Suiski to desist from his attempt—in the 1st scene

of the 5th act, the dowager Czarina recommends a marriage between Demetrius and Irene—the remainder of the play is lost—Michael, the companion of Demetrius, before he was a Deacon—and Peter, the husband of Catherine, are comic characters of importance, so that the play is neither a Tragedy, nor a Comedy—the Czar of Muscovy by Mrs. Pix, acted at L. I. F. in 1701, is founded on the same history as Cumberland's piece, but there is no great resemblance between the two plays—Mrs. Pix' T. concludes with the death of Demetrius—it consists rather of love scenes than of political incidents—it is impossible to say how Cumberland meant to have concluded his False Demetrius—his daughter in her advertisement tells us, that her father at the time of his death was employed in completing the now unfinished Drama of Demetrius—she seems to have been ignorant that the 5th act did once exist—the play had been rehearsed and was in a state of active preparation, when Sheridan coming to the rehearsal one day pronounced, that there was something in the 5th act that must damn the piece—Cumberland withdrew it to make an alteration, but that not being done as soon as Sheridan wished, the scenes, which had been painted for the False Demetrius, were made use of for the Hero of the North—at which Cumberland was indignant—(*Dimond*)—that he should lay the play aside in disgust is natural enough, but it seems strange that he should have destroyed, or mislaid, the latter part of the 5th act.

It appears from the B. D. that Cumberland, in his proposals for the subscription, had announced most of these plays for publication—if he had lived to

publish them, he would probably have given a short account of them—which was the more necessary as 2 of them had been acted under different names—as it was, they were sent into the world without any distinction of such as had been acted and such as had not—the former should certainly have been printed with the cast of the characters, which might easily have been procured.

Cumberland wrote about 35 regular Plays, 4 Operas, and 1 Farce—besides which, he altered *Timon of Athens*, the *Bondman*, and *Duke of Milan*—the Editor of the B. D. ascribes to him some other pieces of little or no importance.

Cumberland in his *Life* says—"Of my dramatic pieces I must say in the gross, that if I did not always succeed in entertaining the audience, I continued to amuse myself \* \* I have stood firm for the corps into which I enrolled myself, and never disgraced my colours by abandoning the cause of the *legitimate Comedy*, to whose service I am sworn, and in whose defence I have kept the field for nearly half a century—till at last I have survived all true national taste, and lived to see buffoonery, spectacle and puerility so effectually triumph, that now to be repulsed from the stage is to be recommended to the closet, and to be applauded by the theatre is little else than a passport to the puppet-show—I only say what every body knows to be true."

Cumberland has avoided the faults and tricks of the authors who were latterly his contemporaries—he has no vile puns, he makes no silly attempt at obsolete language, he is rarely guilty of absurdities

in the conduct of his Dramas, he never sacrifices probability to stage effect, nor aims at gaining applause by grouping some of his characters in certain situations, and then concluding an act—on the other hand he is sadly deficient in comic force—his plots are often too simple, and the generality of his plays would have been vastly improved, if he could have contrived to throw a little more bustle into them—Dennis justly observes that action is the great business of the stage, and that without the *ridiculum*, Comedy cannot subsist, for the design of Comedy is to amend the follies of mankind by exposing them—Cumberland's forte lay in the writing of dialogue—he is always sensible, frequently elegant, but sometimes dull—the West Indian, the Wheel of Fortune, and the Jew are lasting monuments of his genius—and the worst of his plays may be read with satisfaction.

For Cumberland's translation of the Clouds of Aristophanes, see vol. 5, p. 611.

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## D. L. 1813-1814.

Sep. 11. (First night) School for Scandal. Moses  
= Gattie, 1st app. there.

14. Rivals, and Children in the Wood.

16. Rule a Wife——18. John Bull.

20. Jealous Wife——21. Much ado.

23. As you like it——25. Honey Moon.

27. Henry 4th. Falstaff = S. Kemble : Hotspur  
= Elliston : Francis = Knight : — with Honest  
Thieves.

28. Way to keep him——29. Lionel and Clarissa.

30. Merry Wives. Falstaff = S. Kemble.

Oct 4. Speed the Plough. Sir Philip Blandford  
= Pope : Sir Abel Handy = Munden, 1st app. there :  
Bob Handy = De Camp : Farmer Ashfield = Dowton :  
Henry = Rae : Miss Blandford = Mrs. Edwin : Dame  
Ashfield = Mrs. Sparks.

5. Merchant of Venice. Shylock = S. Kemble :  
Bassanio = Rae : Anthonio = Powell : Gratiano =  
Wrench : Launcelot = Lovegrove : Portia = Miss  
Smith.

6. Cure for the Heart-Ache. Old Rapid = Mun-  
den : Young Rapid = Elliston : Vortex = Gattie :  
Charles Stanley = J. Wallack : Frank Oatland =  
Knight : Miss Vortex = Mrs. Glover :—with Two  
Strings to your Bow. Lazarillo = Munden.

7. Henry 4th, part 1st. Prince of Wales = Rae,  
1st time.

12. Godolphin, the Lion of the North—Raymond

—Bannister—Miss Smith—Miss Kelly, &c.—acted 3 times—it appears from the preface to Oberon's Oath, that this Operatick Drama in 3 acts was written by Thompson, who translated the Stranger—the subject was taken from our early annals, and the scene was laid at Nottingham, at the period when its once celebrated castle was an object of security and terror.

18. Remorse, with 3 Singles by Elliston.

19. Way to get Married. Tangent = Elliston : Toby Allspice = Dowton : Capt. Faulkner = Pope : Caustic = Munden : Dick Dashall = De Camp : Clementina Allspice = Mrs. Harlowe : Julia Faulkner = Mrs. Edwin : Lady Sorrell = Mrs. Sparks.

20. Wonder, and How to die for Love.

21. School for Authors. Diaper = Munden : Frank = Wrench : Cleveland = J. Wallack : Wormwood = De Camp : Susan = Mrs. Orger : Jane Diaper = Miss Kelly.

23. Bannister acted the Mock Doctor.

25. Bold Stroke for a Wife. Col. Feignwell = Bannister : Periwinkle = Munden : Obediah Prim = Dowton : Simon Pure = Oxberry : Anne Lovely = Mrs. Glover.

28. Duenna. Isaac = Dowton : Don Jerome = Munden :—with Citizen. Old Philpot = Munden : Young Philpot = Bannister : Maria = Mrs. Edwin.

30. Never acted, First Impressions, or Trade in the West. Sir Thomas Trapwell (a citizen who had retired to the West end of the town) = Munden : Fortescue (in love with Mrs. Freemantle) = Rae : Harcourt (nephew to Sir Toby) = Elliston : Sir Toby Harbottle = Lovegrove : Sapling = Oxberry :

Professor Trifleton = Wrench : Lætitia Freemantle (a young widow—in love with Fortescue) = Mrs. Glover : Lady Trapwell (second wife to Sir Thomas) = Mrs. Edwin : Lady Anemone (a botanist) = Mrs. Sparks : Louisa (daughter to Sir Thomas) = Miss Kelly : Phœbe Murray = Miss Boyce : — acted 15 times——Fortescue and Harcourt were friends—at the opening of the play, Fortescue, in a soliloquy, accuses Harcourt of duplicity, for having written a letter to Mrs. Fremantle, in which he cautions her against the addresses of a man who is totally unworthy of her—Fortescue fancies that he is the person alluded to—Sir Toby is fond of drinking and elections — he quarrels with Harcourt for voting against his candidate ; and makes a will (as he supposes) in favour of Fortescue—Harcourt considers Fortescue as guilty of treachery—these First Impressions are removed in the 5th act, when an explanation takes place between Fortescue and Harcourt—it then appears that Harcourt's letter alluded to Trifleton—and that Fortescue had caused Harcourt's name to be inserted in the will instead of his own—Harcourt and Louisa are mutually in love—Lady Trapwell wants her to marry Sapling—Louisa consents to go through the marriage ceremony with Sapling, as knowing that it would be invalid, Sapling having acted in such a manner to Phœbe as to make her his wife according to the laws of Scotland—at the conclusion, Fortescue and Harcourt are united to Mrs. Freemantle and Louisa—Trifleton marries Lady Anemone for her money—Lady Anemone proves to have lost her fortune——this is an indifferent C. by Horatio Smith—Oulton says that

the first title belonged to a C. by Cumberland—this mistake is inexcusable, as it might so easily have been avoided — Cumberland's play is called *False Impressions*.

Nov. 4. *My Grandmother*. Dicky Gossip = Lovegrove.

5. *Modern Antiques*. Cockletop = Munden : Joey = Knight.

10. *Turnpike Gate*. Crack = Munden : Robert Maythorn = Knight : Joe Standfast = Bannister : Peggy = Miss Kelly.

18. *Romeo and Juliet*. Romeo = Rae : Mercutio = Elliston : Juliet = Miss Stanley, 1st app. on any stage.

20. *Devil's Bridge, and High Life below Stairs*.

22. Never acted, *Who's to have her?* Pietro and Paulo (servants to Bosco) = Munden and Knight : Capt. Enrico = Wrench : Signor Bosco (uncle to Cecilia) = Downton : Carlo (his nephew) = Pyne : Cecilia (a young widow) = Mrs. Mountain :—acted 13 times—Carlo and Cecilia are mutually in love—Bosco insists that his niece should marry Enrico—Paulo and Carlo form a plan for delaying the intended marriage—a man is engaged to take on him the character of Cæsario, Cecilia's late husband—Pietro overhears the plan, and betrays it to Enrico—Enrico pretends to be Cæsario—as Paulo, Carlo, and Cecilia do not know the person of the man who was to act the impostor, they at first believe Enrico to be their agent—at the conclusion, Enrico resigns Cecilia to Carlo—this is a tolerable musical F. by T. Dibdin—see *Is he Alive?* D. L. June 15 1818.

23. *Castle of Andalusia*.

25. Never acted, *Illusion, or the Trances of Nourjahad*. Schemzeddin (Sultan of Persia) = Rae : Nourjahad (his friend) = Elliston : Hasem (chief of Nourjahad's household) = Lovegrove : Mandane (wife to Nourjahad) = Mrs. Horn :—acted 41 times—the Sultan is partial to Nourjahad, but fears that he has an inordinate love of pleasure, and a dangerous tendency to avarice—Nourjahad, on being asked by the Sultan what would render him most happy, had confessed that he wished for inexhaustible riches, and immortality to enjoy them—the Sultan forms a plan for putting Nourjahad to his trial—Mandane joins in the plan, in hopes of giving her husband a salutary lesson—a Genius tells Nourjahad that his wishes shall be accomplished—he presents him with vast riches, and promises him that he shall be immortal—the Genius at the same time warns him that he will be subject to Trances, which will be longer or shorter, according to the offences of which he may have been guilty—Nourjahad indulges himself in an excess of pleasure—he falls into a Trance—when he wakes, he is told that he had slept for 4 years—he falls into a second Trance, and is told that he had slept for 40 years—he prays to be released from the gifts of the Genius, which had not made him happy—the Genius grants his request—at the conclusion, Nourjahad is again received into the friendship of the Sultan——this is a Melo-dramatic Spectacle in 3 acts by an anonymous author.

In 1803 the Margravine of Anspach published *Nourjad*, a C. in 3 acts—it had been acted at Brandenburgh House on the 21st and 24th of Feb.—*Nourjad's Wife*, the Sultan, and *Nourjad* were acted

by the Margravine, Col. Berkeley, and Mr. Angelo—Ali, a comic character, was acted by Mr. Nixon—the Margravine's piece, in point of language and in the conduct of the plot, is, on the whole, superiour to Illusion—but Nourjad's long soliloquy, in the 1st act, is absurd to the last degree—he talks of having gardeners from England—furniture from Paris—and musicians from Germany and Italy.

Illusion is vastly well contrived for the introduction of splendid scenery, dresses, dances, &c., but the dialogue is not well written, and the last act is very dull—in the original tale, and in the Margravine's piece, Nourjahad on waking from his trance of 40 years is surprised and disgusted, at finding that his beautiful young women are become old and ugly—this circumstance is omitted in Illusion, and the omission is inexcusable, as it is the most material circumstance by which the Illusion of Nourjahad is supported.

Dec. 8. Never acted, Orange Boven, or More Good News—as this trifle was quite a temporary matter, and as its effect depended on its being brought out without loss of time, it was announced in the bills before it had obtained a license—in the evening it was obliged to be put off as the license was not obtained—in this instance the Licenser was probably right, as there seem to have been some political strokes improper for the stage—but even in this case (if the account in the newspapers be correct) his conduct was mean and shuffling, as instead of assigning the real reason, he chose to say he had not time to read a piece, that might easily have been read in 10 minutes.

9. The public are respectfully informed that due notice will be given when official permission is obtained for the performance of *Orange Boven*.

10. First time, *Orange Boven* — *Lovegrove* — *Knight*—*Gattie*—*Miss Kelly*, &c.—with an occasional address by *Mrs. Edwin*—acted about 10 times.

11. Deuce is in him. *Col. Tamper* = *Elliston* : *Prattle* = *Lovegrove* : *Major Belford* = *Wrench* : *Emily* = *Mrs. Glover* : *Bell* = *Mrs. Orger* : *Florival* = *Miss Kelly*.

13. *Crotchet Lodge*. *Timothy Truncheon* = *Munden* : *Nimble* = *Bannister* : *Mrs. Crotchet* = *Mrs. Sparks*.

18. *Fortune's Frolic*. *Robin Rough-head* = *Tokely*, from *Exeter*, 1st app.

20. *Man of the World*. *Sir Pertinax Macsycophant* = *Lee Lewes*, from *Glasgow*, 1st app. : *Egerton* = *Rae* : *Sidney* = *J. Wallack* : *Lady Rodolpha* = *Mrs. Glover* : *Betty Hint* = *Mrs. Harlowe* :—acted but once.

29. *Huddart* from *Dublin* made his 1st app. in *Shylock*.

30. *She Stoops to Conquer*. *Hardcastle* = *Dowton* : *Tony Lumpkin* = *Tokely* : *Miss Hardcastle* = *Mrs. Davison*.

Jan. 3. *Othello* = *Sowerby*, 1st app. this season.

5. *Venice Preserved*. *Jaffier* = *Rae*, 1st time : *Pierre* = *Sowerby*, 1st time : *Belvidera* = *Miss Stanley*, 1st time.

11. Never acted, *Narensky*, or the *Road to Yaroslaf*. *Affonassy* (servant to *Melof*) = *Lovegrove* : *Col. Samoylof* = *Pope* : *Narensky* and *Demetrief* (officers in his regiment) = *Rae* and *Holland* :

Alexey (grandson to Fedor) = Braham : Obmanschikof (head-man of the village) = Oxberry : Andrey (servant to Samoylof) = Knight : Melof (postmaster) = Gattie : Vassilly (his son—a youth) = Miss Kelly : Fedor (an old peasant) = Powell : Dorewky (chief of the robbers) = J. Wallack : Yarkof (a recruiting serjeant) = Smith : Evania (daughter to Melof) = Mrs. Dickons : Eliza (daughter to Samoylof) = Miss Boyce : Ulrica (an old woman in league with the robbers) = Miss Tidswell :—acted about 10 times—the scene lies in a village in Russia, and in an adjacent forest—Narensky and Eliza were betrothed—Narensky had set off for Yaroslaf to take possession of an estate, and to return directly—he had not been heard of for 6 weeks—Samoylof and Eliza are on their Road to Yaroslaf in the hope of finding Narensky—Narensky had fallen into the hands of the robbers, and been confined in their cave—they threaten him with death unless he will join their gang—he refuses—but on finding that they mean to attack Samoylof and his daughter, he pretends to be a sworn enemy to Samoylof and to undertake his assassination with pleasure—there is a comic underplot—Alexey and Evania are mutually in love—Melof wants her to marry Obmanschikof—the village is obliged to furnish Yarkof with 5 soldiers, who are to be drawn by ballot—Obmanschikof bribes Yarkof to make one of the lots fall on Alexey—another lot falls on Affonassy—he deserts, and the soldiers go into the forest in pursuit of him—this proves a fortunate circumstance for Narensky and his friends—the soldiers level their muskets at the robbers who instantly surrender—Samoylof gives

Alexey his discharge—Melof consents to the union of Alexey and Evania——this is an indifferent Op. by Brown—it was originally produced in 3 acts, but cut down to 2 acts on the 13th of April—Brown says that his plot is founded on an event which occurred in Russia during his residence there—and that he is indebted to Gil Blas.

20. Speed the Plough. Bob Handy = Wrench.

26. Merchant of Venice. Shylock = Kean from Exeter, 1st app. :—with Apprentice. Dick = Bannister.

28. She wou'd and She wou'd not. Trappanti = Bannister : Don Manuel = Dowton : Hypolita = Mrs. Davison.

31. Wild Oats. Rover = Elliston : Sir George Thunder = Dowton : Harry Thunder = J. Wallack : Ephraim Smooth = Munden : John Dory = Bannister : Sim = Knight : Lady Amaranth = Mrs. Glover : Jane = Mrs. Orger.

Feb. 1. Kean acted Shylock, 2d time.

5. Never acted, Rogues All, or Three Generations—Elliston—Penley—Oxberry—Miss Kelly——this F., in 2 acts, was acted but once.

12. Richard 3d. Gloster = Kean, 1st time : Henry the 6th = Wroughton : Richmond = Rae : Queen = Mrs. Glover.

15. Love in a Camp. Darby = Munden : Quiz = Knight.

19. Richard 3d. No orders will be admitted on the nights of Kean's performance.

26. All persons, to whom a Free admission has been granted, are particularly requested to abstain

from the use of it, on the nights of Kean's performance.

March 12. Hamlet = Kean, 1st time : 1st Grave-digger = Bannister, 1st time : Ophelia = Miss Smith, 1st time.

April 2. Raymond's ht. Every one has his Fault. Sir Robert Ramble = Elliston : Harmony = Munden : Solus = Dowton : Irwin = Raymond : Lady Eleanor Irwin = Mrs. Glover : Miss Wooburn = Mrs. Davison : Mrs. Placid = Miss Mellon : Miss Spinster = Mrs. Sparks.

12. Never acted, Woodman's Hut. Count Conenberg (nephew and heir to the late Count) = Rae : Wolfender (Esquire to Baron Hernhausen) = Raymond : Bruhl (a woodcutter) = Lovegrove : Moritz (his nephew—gardener to the Count) = Oxberry : Kaunitz, Dangerfeldt, and Schampt (Wolfender's comrades) = J. Wallack, Chatterley, and Smith : Amelia = Miss Kelly : Maria (her foster-sister) = Miss C. Bristow : Laura = Mrs. Bland :—acted 27 times—the scene lies in Bohemia—Baron Hernhausen had for 20 years waged a petty war with the Counts of Conenberg—some years before the piece begins, he had carried off Amelia, the daughter of the late Count—she had made her escape, and had lived with her nurse in concealment—the present Count had accidentally seen her, and had fallen in love with her, without suspecting who she really is—in the 1st act, Wolfender, &c. carry off the Count in a treacherous manner—they seek for shelter in Amelia's cottage—Wolfender retires to rest in an inner apartment—Amelia infuses opium in the drink

of Wolfender's comrades, and they fall asleep—the Count, Amelia, and Maria make their escape, but are pursued by Wolfender and his party—the Count and Maria come to Bruhl's Hut—Moritz lets them into the Hut, and locks the door on them—Amelia, who had been separated from her companions, knocks at the door—they cannot open it—Kaunitz and Schampt enter—the Count fires a blunderbuss and wounds Schampt—he leaps from the window and attacks Kaunitz—they fight off—Moritz puts Amelia into the Hut, and again locks the door—a party of soldiers come to the Count's assistance—the Woodman's Hut is situated in that part of a forest which is formed into a peninsula by the windings of a river—Hernhausen's soldiers set the forest on fire—the flames reach the Hut—Bruhl's woodcutters break open the door—at the conclusion, the Count, Amelia and Maria appear in safety on a wooden bridge, part of which falls, blazing, into the river—Wolfender and his party despair of escaping the flames—the curtain drops——this Melo-dramatic Romance, in 3 acts, is attributed to Arnold—the plot is very improbable, and the whole is much better calculated for representation than perusal.

18. Richard 3d. King Henry = Pope.

26. Never acted, Intrigue. Capt. Rambleton (a rake) = Wrench : Varnish (a pretender to morality) = De Camp : Tom (formerly servant to Rambleton) = Knight : Ellen = Miss Kelly :—acted about 12 times—the scene lies at an inn on the Bath road—Tom is just married to Ellen—her mother had given up the inn to them—Rambleton and Varnish arrive—each of them falls in love with Ellen, and bribes

Tom to assist him in his design on her—each of them has a separate interview with Ellen—she promises to put on her husband's large riding coat, and to meet him in the dark—at the conclusion, Tom enters muffled up in the coat—Rambleton takes hold of him on one side, and Varnish on the other—Ellen enters with a light—Rambleton and Varnish now find that Tom is Ellen's husband, and that they have made themselves ridiculous—this Interlude was written by Poole—it has considerable merit.

29. Twelfth Night. Sir Toby Belch = R. Palmer : Viola = Miss Stanley, 1st time :—rest as Jan 6 1813.

May 5. Othello = Kean, 1st time : Iago = Pope : Desdemona = Miss Smith : Æmilia = Mrs. Glover.

7. Othello = Sowerby : Iago = Kean, 1st time.

9. Miss Smith's bt. Venice Preserved. Pierre = Elliston : Belvidera = Miss Smith :—with Collins' Ode.

11. Mrs. Davison's bt. Belle's Stratagem. Doricourt = Elliston : Lætitia Hardy = Mrs. Davison :—with (not acted 13 years) Irish Widow. Kecksey = Lovegrove : Thomas = Knight : Widow Brady = Mrs. Davison, 1st time.

14. Othello = Pope : Iago = Kean.

17. Munden's bt. School for Wives. Torrington (for that night only) = Munden :—(rest as April 26 1813)—with Farmer. Jemmy Jumps = Munden : Rudy = Knight : Betty Blackberry = Miss Kelly : Molly Maybush = Mrs. Bland.

21. Othello = Rae : Iago = Kean.

25. Kean's bt. Riches. Luke = Kean, 1st time : Sir John Traffic = Pope : Edward Lacey = J. Wal-lack :—rest as Feb. 3 1810.

30. Bannister's bt. Surrender of Calais. Eustace de St. Pierre = Elliston : La Gloire = Bannister : O'Carrol = Johnstone : RibauMont = Rae : Serjeant = Dowton : 1st Carpenter = Lovegrove : Julia = Miss Smith : Madelon = Mrs. Bland :—with a description of Bannister's first interview with Garrick—in which will be attempted a delineation of Garrick's manner in private conversation, and of his public performance of Lusignan.

June 4. Othello = Elliston, 1st time : (at D. L.) Iago = Kean.

6. Johnstone's bt. Sons of Erin, and Matrimony.

8. Rae's bt. Iron Chest. Sir E. Mortimer = Rae : Wilford = Elliston : Adam Winterton = Dowton : Samson = Lovegrove.

9. Thursday—it having been found by experience that great confusion has arisen, whenever the theatres have been opened on nights of *General Illuminations*, the public are respectfully informed that this theatre will be closed until Monday next.

14. Miss Kelly's bt. Inkle and Yarico. Yarico = Miss Kelly, 1st time :—with Beggar on Horseback, in one act. Corney = Knight : Nancy = Miss Kelly :—and Highland Reel. Mac Gilpin = Dowton : Shelly = Munden : Moggy = Miss Kelly.

15. Lovegrove's bt. Iron Chest. Wilford = Lovegrove, 1st time :—with, never acted, Fair Cheating—Lovegrove—Knight—Miss Kelly, &c.—acted 3 times.

18. Othello = Pope : Iago = Kean.

21. Revenge. Zanga = Sowerby : Alonzo = Rae : Leonora = Miss Stanley :—advertised in the first bills as Sowerby's bt., but not in the bills for the day.

22. Flitch of Bacon. Tipple = Munden : Major Benbow = Dowton.

25. Othello = Rae : Iago = Kean.

28. For bt. of Oxberry, and T. Dibdin. School for Prejudice. Young Liberal = Elliston : Old Liberal = Munden : Ephraim = Dowton : John Grouse = Oxberry : Fanny Liberal = Miss Kelly : Miss Liberal = Mrs. Sparks.

July 2. Othello = Elliston : Iago = Kean.

8. Spring's bt. West Indian—with Rival Soldiers. Nipperkin = Munden :—and Lock and Key. Brummagem = Munden : Ralph = Knight.

9. Othello = Pope : Iago = Kean.

16. (Last night) Richard 3d.

Kean acted Shylock 15 times — Richard 25 — Hamlet 8 — Othello 10—Iago 7 or 8—Luke 4.

Whitbread, at an annual meeting of the proprietors, previously to the opening of the theatres for 1814-1815, said—"Tho' there might be some few " who did not agree with him in regarding Kean as " the most shining actor that had appeared for many " years, yet he was happy to find that the general " opinion concurred with his own in this respect—" a combination of all the qualities that are essen- " tial to form a complete actor are found to unite in " one man, very rarely indeed—and tho' objections " might be set up to the figure of Kean, yet judging " of him in all the great attributes of the art, he " was one of those prodigies that occur only once or " twice in a century \* \* Kean is not the copyist " of any other, but an actor who finds all his re- " sources in nature—it is from the wonderful truth, " energy, and force with which he strikes out, and

“ presents the natural working of the passions, that  
“ he excites the emotions and engages the sympathy  
“ of the audience—it is to him, that after 139 nights  
“ of continued loss and disappointment, the sub-  
“ sscribers are indebted for the success of the season,”  
&c. (*Oulton.*)

Without detracting from Whitbread’s judgment, or Kean’s merits, it may be observed, that the former would naturally be partial to an actor, who had put so much money into the treasury—Kean was a vast favourite with the majority of the public, but he was not an universal favourite—he played Othello repeatedly and with much applause—several of his admirers considered it as his best part—there were however some obstinate critics, who still retained an opinion which was formerly prevalent, namely, that there is no character, for which a good voice and a fine figure are more indispensably requisite than Othello—Kean’s voice was very bad—his figure was not only diminutive, but insignificant—his natural appearance, when not counteracted by dress, was mean—Barry made it probable that Desdemona might fall in love with him, notwithstanding his complexion—when Kean acted Othello, Brabantio’s remark was not so silly, as it at first appears to be, for surely nothing short of witchcraft could make Desdemona fall in love with such an Othello—Kean had however a very fine conception of the part—he did every thing with it that it was possible for him to do—what Churchill says of Sheridan is applicable to Kean in Othello—

“ Where he falls short, ’tis nature’s fault alone ;  
“ Where he succeeds, the merit’s all his own.”

Such was Kean's general success, that some person very happily gave him the appellation of the Fortunate Actor.

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### C. G. 1813-1814.

Sep. 6. John Bull——7. Tempest.

8. Rule a Wife. Leon = Terry, from Edinburgh, 1st app. there.

9. Exile——10. Castle Spectre.

13. Stranger. Mrs. Haller = Mrs. Mac Gibbon, from York, 1st app.

15. Clandestine Marriage. Lord Ogleby = Terry : Sterling = Blanchard : Lovewell = Abbott : Sir John Melvil = Barrymore : Canton = Farley : Brush = Hamerton : Mrs. Heidelberg = Mrs. Davenport : Miss Sterling = Mrs. Gibbs : Fanny = Miss Cooke : Betty = Mrs. Kennedy, from York, 2d app.

17. Poor Gentleman. Frederick = Vining, from Norwich, 1st app. : Sir Robert Bramble = Terry.

22. Lord of the Manor. Annette = Miss Matthews, from Bath, 4th app.

23. Wedding Day. Sir Adam Contest = Terry.

24. Road to Ruin. Goldfinch = Mathews : Dorn-

ton = Terry : Harry Dornton = Vining : Mrs. Warren = Mrs. Kennedy : Sophia = Miss S. Booth.

Oct. 1. Merry Wives. Ford = Terry.

4. Alexander the Great. Alexander = Conway, from Dublin, 1st app. : Clytus = Egerton : Lysimachus = Abbott : Statira = Mrs. H. Johnston : Roxana = Mrs. Powell.

5. Never acted, Nondescript, with Selima and Azor. Azor = Sinclair : Ali = Blanchard : Selima = Miss Matthews.

Nondescript. Billy Smirker (the Nondescript) = Liston : Capt. Random = Jones : Old Gripeall (guardian to Sylvia) = Blanchard : Dick (his son) = Emery : Numps = Simmons : Sylvia = Miss S. Booth : Miss Smirker (sister to Billy—a pretender to learning) = Miss Logan :—Random and Sylvia are mutually in love—Old Gripeall means Billy to marry Sylvia, and Dick to marry Miss Smirker—Billy is an effeminate haberdasher—Random, in disguise, pretends that Billy is his daughter—a constable believes Billy to be a woman, and takes him into custody—at the conclusion Random marries Sylvia—the author of this musical Farce says, in his preface, that the 1st act only was heard—it is a very poor piece—the persons against whom this F. was pointed, probably contributed to its damnation—the Man Milliner at C. G. Jan. 27 1787 was unsuccessful.

7. Othello. Othello = Conway : Iago = Egerton : Cassio = Abbott : Desdemona = Mrs. Faucit, from Norwich, 1st app. : Emilia = Mrs. Powell.

8. Merchant of Venice. Shylock = Terry : Bassanio = Abbott : Gobbo = Emery : Portia = Mrs. Mac Gibbon.

15. Education. Vincent = Abbott : Mrs. Templeton = Mrs. Gibbs.

18. Pizarro. Rolla = Young : Elvira = Mrs. Mac Gibbon.

21. Venice Preserved. Jaffier = Conway, 1st time : Pierre = Young : Belvidera = Mrs. Mac Gibbon, 1st time :—with, never acted, Miller and his Men. Grindoff = Farley : Lothair (a young peasant) = Abbott : Count Frederick Friberg = Vining : Karl (his servant) = Liston : Kelmar (an old cottager) = Chapman : Ravina (a woman confined in the cave of the banditti) = Mrs. Egerton : Claudine (daughter to Kelmar) = Miss S. Booth :—acted 50 times—Grindoff is at the head of a gang of banditti—they conceal themselves under the appearance of being a Miller and his Men—Lothaire and Claudine are mutually in love—Kelmar wants his daughter to marry Grindoff—Friberg and Karl had been lost in a forest—they seek for shelter at Kelmar's—while they are asleep, Grindoff and one of his associates enter Kelmar's cottage with a design to carry off Claudine—Karl stabs the bandit—Friberg and Karl suppose Grindoff to be only a Miller—in the mean time Lothair, in disguise, had joined the banditti—at the conclusion, Lothair and Ravina blow up the Mill with the banditti in it—this Melo-drame was written by Pocock—it has considerable merit.

25. Romeo and Juliet. Romeo = Conway, 1st time : Mercutio = Jones : Juliet = Mrs. Faucit, 1st time.

Nov. 1. Henry 5th. Henry 5th = Conway, 1st time.

4. Hamlet = Young : Ophelia = Miss Matthews, 1st time.

10. Never acted, Invisible Bridegroom—Mathews—Vining—Blanchard—Miss S. Booth—this Farce, in 2 acts, is attributed to Jameson—it was acted 3 times—not printed.

15. Antony and Cleopatra, revived with additions from Dryden. Marc Antony = Young : Ventidius = Terry : Enobarbus = Egerton : Octavius = Abbott : Lepidus = Barrymore : Dolabella = Hamerton : Thyreus = Murray : Cleopatra = Mrs. Fawcitt : Octavia = Mrs. Mac Gibbon : Charmion = Miss Cooke :—acted 9 times—Capell in 1759 (see D. L. Jan. 3) had fitted Shakspeare's play for the stage by abridging and transposing only—it was now revived upon another plan.

Act 1st does not differ materially from the original—Modena and Charmian are properly changed to Mutina and Charmion—but Mark Antony should have been altered to Marc Antony, as in the bill—the letter k in a Roman name is an unpardonable solecism.

Act 2d, begins with Shakspeare's 2d scene, but the conclusion of it, in which Enobarbus describes Cleopatra on the Cydnus, is most injudiciously omitted—Capell has transposed it—then follows Shakspeare's 5th scene with Cleopatra and her attendants—next comes an unimportant scene between Antony and Octavia at Athens—this is from Shakspeare's 3d act—Cleopatra, &c. are discovered at *Alexandria*—the first part of this scene is chiefly from Shakspeare, but when Antony enters, the remainder of the act is from Dryden—Dryden's

scene is a very good one, but it is not introduced in this place with propriety—in Dryden's play, Ventidius in the 1st act estranges Antony from Cleopatra, after which, naturally follows the scene in which Antony reproaches her—but the editor of the present play reverses the order of things, and makes Dryden's 2d scene precede his 1st—in Dryden's play the scene lies the whole time at Alexandria, but in this alteration Antony is represented as coming back to Ægypt merely to tell Cleopatra that they must part—which is not only contrary to the fact, but absurd in itself—there was nothing like a quarrel between Antony and Cleopatra till after the battle of Actium.

Act 3d begins with the 6th scene of Shakspeare's 3d act—then follows the 7th scene—the battle of Actium takes place in the sight of the audience—and the act is concluded from Shakspeare with slight alterations.

Act 4th is nearly the whole of it from Dryden—the celebrated scene between Antony and Ventidius is introduced with propriety—that in which Ventidius leads on Octavia, might have been spared—and the one from Dryden, which is improperly inserted in the 2d act, might have been substituted for it—Octavia's coming to Antony in Ægypt is a poetical fiction on the part of Dryden, and the scene itself is not equal in merit to the scenes of Shakspeare, which are left out to make room for it—Dryden's description of Cleopatra on the Cydnus is omitted.

Act 5th is made up from Shakspeare and Dryden—Ventidius kills himself as in Dryden—when An-

tony has fallen on his sword, the play is concluded from Shakspeare—Cæsar and his party enter—after which, the scene changes to the interior of the monument—Antony, Cleopatra, &c. are discovered—Antony dies—and the act proceeds as in Shakspeare, but with great omissions—Cleopatra's speeches are sadly mutilated—the play concludes with two short scenes, partly from Shakspeare—and a grand funeral procession.

This alteration is attributed to Kemble—but his name does not appear in the titlepage—Capell's alteration is the better of the two—the modern editor omits too much of Shakspeare—yet it must be allowed, that no person has altered one of Shakspeare's plays *materially*, and has yet succeeded so well—the reason is obvious—he has selected the best parts of Dryden's best Tragedy, instead of patching up a play, with stuff of his own invention, as Davenant, Tate, Cibber, &c. have done.

This revival of Antony and Cleopatra did not meet with the success it deserved—it ought not however to have been brought forward without a first rate actress in Cleopatra—Mrs. Siddons would have made a glorious part of Cleopatra (supposing the part not to have been mutilated) and perhaps have fixed the play in the favour of the public—she had been more than once or twice solicited by Kemble to act Shakspeare's Cleopatra, but she continually declined for a very foolish reason—she said she should hate herself, if she should play the part as it ought to be played.

25. Deserter, revived. Henry = Sinclair: Skir-

mish = Mathews : Simkin = Liston : Louisa = Miss Matthews : Jenny = Mrs. Liston.

27. Folly as it Flies, in 3 acts. Tom Tick = Jones : Peter Post Obit = Mathews : Sir Herbert Melmoth = Barrymore : Leonard Melmoth = Abbott : Dr. Infallible = Simmons : Gilbert = Emery : Lady Melmoth = Mrs. Gibbs : Georgiana = Miss Cooke : —acted twice.

30. Duenna. Carlos = Sinclair : Father Paul = Emery.

Dec. 3. Coriolanus. Coriolanus = Conway, 1st time : Menenius = Blanchard : Volumnia = Mrs. Powell.

7. Love in a Village. Justice Woodcock = Fawcett : Young Meadows = Sinclair : Hodge = Emery : Rosetta = Miss Stephens : Madge = Miss S. Booth : Deborah Woodcock = Mrs. Davenport.

8. Richard 3d. Richard = Young, 1st time : Richmond = Abbott : Queen = Mrs. Powell : Lady Anne = Miss S. Booth.

9. Mrs. Wiggins. Old Wiggins = Mathews.

15. Never acted, For England Ho! Guillaume (a soldier) = Farley : Sir Francis Faddle = Jones : Tom Tough (a sailor) = Emery : Enrico Altieri (in love with Eliza Arundel) = Sinclair : Capt. Laurel (half brother to Eliza) = Incledon : Jerome (father to Guillaume) = Simmons : Commandant = Hamerton : Lisette (wife to Guillaume) = Mrs. H. Johnston : Miss Eliza Arundel (in love with Enrico) = Miss Cooke : Miss Eleanor Arundel (her aunt) = Mrs. Davenport : —acted about 11 times—this Melodramatic Op., in 2 acts, was written by Pocock—it has considerable merit—the scene lies in and

near Dieppe, in the year 1783—peace had just been made between England and France—Guillaume, when in an English prison, had been treated with great kindness by Miss Eliza Arundel, for which he is very grateful—Enrico had fought with Holstein who was his superiour officer—he had been tried by a court martial, condemned, and committed to the custody of Guillaume—Guillaume had released him—in the course of the piece, Enrico is in continual danger of being retaken—at the conclusion, a new trial is granted to him—and the officer, whom he was supposed to have killed, proves to be alive—there is a comic underplot—Sir Francis Faddle sends Tom Tough with a love letter directed to Miss *E. Arundel*—Tom Tough gives the letter to the aunt instead of the niece—the old woman fancies the letter is meant for her—this incident and the character of Sir Francis Faddle are borrowed from the *Oaks*, a C. printed in 1780—Pocock has considerably improved what he has borrowed.

21. *Fair Game, or the First of October*—Liston—Fawcett—Mathews—Mrs. Gibbs, &c. — this Farce was acted but once.

27. Douglas. Norval = Conway: Stranger = Young.

Jan. 15. *Coriolanus* = Kemble, 1st app. for 2 years.

18. *Macbeth* = Kemble: Lady Macbeth = Mrs. Faucit.

20. *Cato* = Kemble: *Juba* = Conway: *Portius* = Abbott.

22 and 25. Kemble acted *Coriolanus*, and *Macbeth*.

27-29-31. Kemble acted Hamlet, Rolla, and Richard.

Feb. 1. Never acted, Farmer's Wife. Cornflower (a worthy Farmer—older than his Wife) = Fawcett: Sir Charles Courtly = Jones: Dr. Pother = Mathews: Peter (servant to Sir Charles) = Liston: Robin (a Yorkshireman—servant to Cornflower) = Emery: Farmer Barnard = Incledon: Capt. Belton (in love with Miss Courtly) = Sinclair: Williams (a clergyman) = Chapman: Mrs. Cornflower = Miss Stephens: Miss Courtly (sister to Sir Charles—in love with Belton) = Miss Matthews: Susan = Miss S. Booth: Fanny = Miss Rennell:—acted 16 times—Mrs. Cornflower was the daughter of a gentleman—her father had ruined himself by his extravagance—Cornflower had preserved her life, and saved her father from a jail—she had married Cornflower from gratitude—Sir Charles wants to seduce Mrs. Cornflower—she does not at first suspect his intentions—when she discovers them, she puts an end to his hopes—Sir Charles and Peter carry off Mrs. Cornflower and Fanny by force—they bring them to Sir Charles' house—Cornflower at first thinks that his Wife had gone off willingly—at the conclusion, Sir Charles is forced to restore Mrs. Cornflower to her husband—Cornflower is convinced of her innocence—Belton marries Miss Courtly—this is a moderate Opera, in 3 acts, by Charles Dibdin Jun.—Dr. Pother and Robin are pretty good characters.

2. Coriolanus = Kemble.

4. Julius Cæsar. Brutus = Kemble: Antony = Conway:—Terry's name was in the bill for Cassius—but a handbill was printed to say that Young ar-

rived late last night from Manchester, and would act the part.

7. Henry 8th = Egerton : Wolsey = Kemble : Queen = Mrs. Powell.

8. Conway acted Petruchio, 1st time.

9 and 11. Kemble acted Brutus, and Hamlet.

14 and 16. Kemble acted Coriolanus, and Brutus.

18. Cato = Kemble :—with Sleep Walker.

21. As you like it. Touchstone = Fawcett : Jaques = Young : Orlando = Conway : Rosalind = Mrs. Jordan.

24. Country Girl = Mrs. Jordan :—with, never acted, Wandering Boys, or the Castle of Olival. Francis (keeper of the castle) = Farley : Justin = Miss Matthews : Paul = Miss S. Booth : Lubin = Liston : Hubert = Blanchard : Roland (steward of the castle) = Egerton : Baroness of Olival = Mrs. Egerton : Louise = Miss Bristow : Marceline = Mrs. Davenport :—this is a moderate Dramatic Romance—it was acted about 7 times, and is not printed—Oulton says it was taken from the French.

28. (and March 7) Mrs. Jordan acted Nell.

March 8. Wonder. Felix = Young : Violante = Mrs. Jordan.

10. Trip to Scarborough, in 3 acts. Young Fashion = Conway : Miss Hoyden = Mrs. Jordan.

12. Beggar's Opera, in 2 acts. Macheath = Inledon : Peachum = Blanchard : Lockit = Emery : Filch = Simmons : Polly = Miss Stephens : Lucy = Mrs. Liston : — with Pannel. Beatrice = Mrs. Jordan.

14. Richard the 3d. Gloster = Young : Rich-

mond = Conway :—with Aladdin. Aladdin = Mrs. H. Johnston.

April 11. Henry 5th. King Henry = Conway : Exeter = Egerton : Gower = Abbott : Fluellin = Blanchard : Williams = Emery : Pistol = Simmons : Mrs. Quickly = Mrs. Davenport : — King of France = Barrymore : Dauphin = Vining : Princess Katharine = Miss Bristow :—with, never acted, Sadak and Kalastrade, or the Waters of Oblivion. Amurath (Sultan of the East) = Farley : Sadak (a warrior) = Abbott : Hassan (his faithful slave) = Grimaldi : Kalastrade = Mrs. H. Johnston :—acted 33 times—this Asiatick Spectacle is said to be founded on a story in the Tales of the Genii—not printed.

12. Revenge. Zanga = Young : Alonzo = Conway.

14. As you like it. Rosalind = Mrs. Jordan : (who has recovered from her serious indisposition.)

15. Mrs. Jordan acted Miss Hoyden.

20. Never acted, Debtor and Creditor. Rushfort (in love with Barbara) = Jones : Gosling (suitor to Barbara) = Liston : Etherington (friend to Rushfort) = Abbott : Sampson Miller (a boxer) = Emery : Churlton (uncle to Rushfort) = Terry : Average (guardian to Barbara) = Blanchard : Jenkins (servant to Rushfort) = Hamerton : Barbara Green (an heiress—in love with Rushfort) = Mrs. Jordan : Jesse Wallis = Miss Bristow<sup>r</sup> : Mrs. Wallis (her mother) = Mrs. Powell :—acted 8 times—Mrs. Jordan played all the nights but one—Rushfort had involved himself in debt by his extravagance—he is much importuned by duns—Gosling engages two bailiffs to arrest him—Rushfort changes clothes with Sampson Miller,

and makes his escape—Etherington wants to seduce Jesse—Barbara takes Jesse under her protection—at the conclusion, Rushfort becomes sensible of his folly—he is reconciled to his uncle, and marries Barbara—Etherington is inclined to marry Jesse——this is a very dull C. by Kenney.

26. Miss S. Booth acted Barbara Green.

May 3. Lionel and Clarissa, revived. Col. Old-boy = Fawcett : Jessamy = Liston : Jenny = Mrs. Liston.

7. Jew, in 3 acts. Sheva = Sherenbeck of Rochester, 1st app. there : Frederick = Vining : Charles = Abbott : Jabal = Mathews : Eliza Ratcliffe = Mrs. Fawcett :—with Devil to Pay. Nell = Mrs. Jordan.

11. Timour the Tartar, 3d time this season—on account of the extraordinary overflow from every part of the theatre, no orders will be admitted during the engagement of the Equestrian Company.

13. Othello = Conway : Iago = Young, 1st time.

14. Pannel. Beatrice = Mrs. Jordan.

16. Nell = Mrs. Jordan.

18. Coriolanus = Kemble.

20. Mrs. Jordan acted Miss Hoyden.

21. Hamlet. Hamlet = Kemble : Queen = Mrs. Renaud, late Mrs. Powell : Ophelia = Miss Stephens.

23 and 25. Kemble acted Rolla, and Brutus.

24. Richard Cœur de Lion, revived. Richard = Sinclair : Blondel = Barrymore : (his part originally) Antonio = Miss Rennell : Matilda = Miss Stephens : Laurette = Miss Matthews :—with Devil to Pay. Nell = Mrs. Jordan.

26. Never acted, Tricking's Fair in Love—Liston

—Jones—Miss S. Booth, &c.—this Farce was acted but once.

27. Macbeth = Kemble : Lady Macbeth = Mrs. Renaud.

30. Wolsey = Kemble :—changed to Hamlet, by Young.

31. Young's bt. Othello = Young : Desdemona = Miss Stephens, 1st time, with the original air of "My mother had a maid called Barbara"—with Richard Cœur de Lion. Richard (for that night only) = Young.

June 1. School for Scandal. Sir Peter Teazle = Fawcett : Sir Oliver = Terry : Charles = Jones : Joseph = Young : Sir Benjamin = Liston : Crabtree = Mathews : Mrs. Candour = Mrs. Gibbs : Lady Teazle = Mrs. Jordan :—last night of her engagement.

6. Othello = Conway : Iago = Young.

7. Incledon's bt. Castle of Andalusia. Pedrillo = Mathews, 1st time : Spado = Liston, 1st time : Don Scipio = Emery.

8. For bt. of Mathews. Love a-la-Mode. Sir Archy (after the manner of Cooke and for that night only) = Mathews : Sir Callaghan = Johnstone, from D. L. : Squire Groom = Jones : Mordecai = Simmons :—with Catch him who can. Philip = Mathews : Pedrillos = Liston : Annie = Mrs. Liston :—and Dead Alive. Motley = Mathews : Sir Walter Weathercock = Blanchard : Miss Hebe Wintertop = Mrs. Davenport : Comfit = Mrs. Gibbs :—Mathews spoke part of Hamlet's Advice to the Players in Imitation of several performers.

10. Emery's bt. School for Prejudice. Frank

Liberal = Jones : Old Liberal = Blanchard : Ephraim = Fawcett : John Grouse = Emery : Miss Liberal = Mrs. Davenport : Fanny Liberal = Miss S. Booth, 1st time.

11. No play on account of the Illumination—seemingly none on the 9th.

13. This evening will be produced, in compliment to our Illustrious Visitors, an allegorical Festival called the Grand Alliance—the Illustrious Visitors were the Emperour of Russia, the King of Prussia, &c.

15. For bt. of Mr. and Mrs. Liston. A new comic Extravaganza, called Broad but not Long, or How to Damn a New Piece. Nat Nisi Prius = Blanchard : Timothy Addle = Liston : Sportly = Hamerton :—characters in the Melo-drama called the Black Princess—Jettiana = Miss Leserve, &c.:—after which, Who wants a Guinea? Barford (1st time and for that night only) = Young : Solomon Gundy = Liston, 1st time : Torrent = Terry, 1st time : Sir Larry = Jones : Andrew Bang = Emery.

17. Hamlet. Hamlet = Young :—with Grand Alliance, &c.—In consequence of the intended visit of the Illustrious Strangers this evening, Taylor's bt. is postponed to the 20th.

21. Farley's bt.—by desire of the Hetman of the Cossacks, Count Platoff—Our Way in France, or Fontainbleau—in 2 acts. Lackland = Jones : Squire Tally-ho = Mathews, 1st time : Lapoché (for that night only) = Liston :—with Mother Goose—and Bluebeard, with Horses.

22. By desire of Prince, Marshal Blucher—Our Way in France—Grand Alliance, &c.

24. Miss S. Booth acted Juliet for her bt.

July 1. Mrs. Mac Gibbon acted Lady Macbeth, and Lady Elizabeth Freelove, for her bt.

5. For bt. of Mrs. Sterling, Mrs. Faucit, and Vining. Foundling of the Forest. Florian = Vining : Unknown Female = Mrs. Faucit : Geraldine = Mrs. Vining, from D. L. late Miss Bew : Rosabelle = Mrs. Sterling : — with Rival Soldiers. Nipperkin = Mathews.

8. Henry 4th pt. 1st. Prince of Wales = Conway, 1st time.

13. By desire of the Duke of Wellington. Farmer's Wife.

15. (Last night) Stranger.

100 nights were devoted to Operas.

Mrs. Jordan did not act after this season—a person, who had married one of her daughters, involved her in a debt for £2000—the manner in which he did this preyed on her spirits, and shortened her days—she found it convenient to leave England—settled at St. Cloud near Paris in Nov. 1815—and called herself Mrs. James—On her death, an English Gentleman at Paris, who was intimate with her and with myself, wrote to me, and requested that I would send him a Latin Epitaph—with the assistance of a friend, who is a much better scholar than myself, but unacquainted with the stage, the following lines were written—they were engraved on her tombstone.

*M. S.*

*Dorotheæ Jordan,*

*Quæ per multos annos*

*Londini, inque aliis*  
*Britanniæ Urbibus,*  
*Scenam egregiè ornavit ;*  
*Lepore Comico,*  
*Vocis suavitate,*  
*Puellarum hilarium,*  
*Alteriusque sexûs,*  
*Moribus, habitu, imitandis,*  
*Nulli secunda :*  
*Ad exercendam eam,*  
*Quâ tam feliciter*  
*Versata est artem,*  
*Ut res egenorum*  
*Adversas sublevaret,*  
*Nemo Promptior.*  
*E vitâ exiit*  
*Tertio Nonas Julii 1816,*  
*Annos nata 50.*  
*Mementote.*  
*Lugete.\**

All mention of her fine ladies was purposely omitted—as Wilkinson says of Mrs. Cibber's—they are better forgotten.

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\* Sacred to the memory of Dorothea Jordan, who for many years at London, and in the other cities of Britain, was the peculiar ornament of the stage—in comic humour, in sweetness of voice, in acting sprightly girls, and characters of the other sex, she was second to no one—she was always ready to exert her happy talents for the relief of distress—She died July 5th, 1816, aged 50 years—Remember her—Mourn for her.

That part of the Church yard of St. Cloud where she was buried, was very low, and as it was intended some time or other to level it, a mound to the height of 6 feet was raised over her grave—she was buried under an Acacia tree, and at the proper time of the year Cypress-trees were planted round the mound—this was executed with taste—but it was afterwards suffered to go to ruin for the want of a small sum of money.

The effects which Mrs. Jordan left at St. Cloud were (for some reason or other) taken possession of by the officers of the police, and after a certain time put up to auction—even her body linen was sold amidst the coarse remarks of low Frenchwomen—the gentleman who applied to me for the epitaph, was present at the sale.

Mrs. Jordan must have acquired a great deal of money by her profession—she was not a woman of much expense, but she had a large family of children, and she was a very kind mother.

As an actress she never had a superiour in her proper line—Mrs. Clive no doubt played Nell as well as Mrs. Jordan, it was hardly possible for her to have played the part better—Mrs. Jordan's Country Girl, Romp, Miss Hoyden and all characters of that description were exquisite—in breeches parts no actress can be put in competition with her but Mrs. Woffington—and to Mrs. Woffington she was as superiour in point of voice, as Mrs. Woffington was superiour to her in beauty—Mrs. Jordan's voice was not only sweet, but distinct, she articulated particularly well—tho' she was not a professed singer, yet the little songs, which she frequently introduced,

were much admired—she was sometimes called on to sing a song the 3d time—she was never handsome, but she was peculiarly pleasing, and as Wilkinson says, she sported the best leg ever seen on the stage—she latterly grew too fat and large for the breeches characters—this was her misfortune, not her fault—but when, on Miss Farren's retirement, she threw herself into genteel comedy, she betrayed a lamentable want of judgment—she was so consummate an actress, that she could do nothing badly—nay she was even well received in such characters—but she certainly did herself no credit—when in any particular point, she wished to be spirited and comic, she was obliged, in spite of herself, to resume her natural manner, which was any thing but elegant—the worst of all was, that she persevered in playing *Violante*, *Belinda*, &c., when her personal appearance (if there had been no other objection) disqualified her for such parts—at one time in order to dress like a young woman, she was so injudicious as to expose more of her person to view, than was proper at her time of life—before she left the stage, some of her real friends wished her to take up the elderly characters—such as *Mrs. Malaprop*, &c.—but she was offended even at the mention of this—on her last visit to Bath, Charlton, the stage manager, asked her to play the *Old Maid*—“No, she had played it “as a frolic for her benefit, but did not mean to play “such parts in a common way”—on being requested to play *Bridget* in the *Chapter of Accidents*, she said, it was a vulgar part and out of her line.

Her *Hypolita* will never be excelled—*Rosalind*

—Viola and Lady Contest were among her best characters.

*Mrs. Jordan's characters.*

D. L. 1785-1786. Country Girl—Viola—Imogen—Romp—Bellario in Philaster—\*Rosa in Strangers at Home—Miss Hoyden—Hypolita—Virgin Unmasked—Irish Widow.

1786-1787. \*Matilda in Richard Cœur de Lion—Miss Prue—Roxalana—Rosalind.

1787-1788. Juletta in Pilgrim—Sir Harry Wildair.

1788-1789. Corinna—\*Beatrice in Pannel—Nell—\*Eleanor in Impostors—Lady Bell in Know your own Mind—William in Rosina—\*Aura in Farm House.

1789-1790. Polly Honeycombe—\*Helena in Love in many Masks—Letitia Hardy—\*Little Pickle—Lydia Languish.

1790-1791. Intriguing Chambermaid—\*Augusta in Better late than Never—\*in Greek Slave—probably Celia—Mrs. Sneak—Sylvia in R. O.

1791-1792. Fatima in Cymon—\*Village Coquette—\*Julia Wingrove in Fugitive.

1792-1793. \*In Anna—Lady Restless—\*Clara, disguised as Lucio, in Female Duellist.

1793-1794. No new character.

1794-1795. \*Lady Contest in Wedding Day—\*in Nobody—Helena in All's well—Amanthis in

Child of Nature—\*Welch Heiress—Old Maid—\*Sabina Rosny in First Love.

1795-1796. Julia in Surrender of Calais—Fidelia in Plain Dealer—\*Flavia in Vortigern—Juliet—Ophelia.

1796-1797. \*Albina Mandeville in Will—\*Letitia Manfred in Last of the Family—Lady Teazle.

1797-1798. Estifania—\*Sir Edward Bloomly in Cheap Living—Maria in Citizen—\*Angela in Castle Spectre—\*Susan in Knave or Not?—Adelaide in Count of Narbonne—Bizarre—\*in She's Eloped—Beatrice in Much ado—Susan in Follies of a Day—Dorinda in Tempest.

1798-1799. \*Rosa in Secret—Lady Harriet in Funeral—\*Zorayda in East Indian—\*in Trials of the Heart—\*Cora in Pizarro.

1799-1800. \*Emily in Children—\*Julia in Indiscretion—Miss Hardcastle.

1800-1801. \*Innogen in Adelmorn—Nina in ditto—Lady Racket.

1801-1802. \*Miss Racket in Fashionable Friends—Widow Bellmour—Biddy Tipkin in Tender Husband—Violante—Bridget.

1802-1803. Mrs. Sullen—Miranda in B. B.—\*Eliza in Hear both Sides—Belinda in All in the Wrong—\*Emma in Marriage Promise—Flora in Midnight Hour—Sophia in Road to Ruin.

1803-1804. \*Widow Cheerly in Soldier's Daughter—\*Louisa Davenant in Sailor's Daughter—Charlotte in Hypocrite—\*in Middle Dish—Grace Gaylove in Review—Lady Bab Lardoon.

1804-1805. Rosetta in Foundling—\*Clara

in Matrimony — \* Lady Lovelace in Land we Live in.

1805-1806. \*Mrs. Hamilton in School for Friends — Lady Flutter in Discovery — Mrs. Doggerel in Register Office—Penelope in Gamesters.

1806-1807. Not engaged.

1807-1808. \*In Something to do—2d Constantia — \*Lady Bloomfield in World—Cecily Homespun.

1808-1809. \*Helen Worrett in Man and Wife.

1809-1810. Not engaged.

C. G. 1810-1811. No new character — engaged July 2d.

1811-1812. Not engaged.

1812-1813. No new character.

Bath Jan. 11 1814. Clarinda in S. H.

C. G. 1813-1814. \*Barbara Green in D. and C.

*\* Originally.*

For Mrs. Jordan's characters when in the York Company, see D. L. Oct. 18 1785.

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## HAY. 1814.

June 16. (First night) Cure for the Heart-Ache. Old Rapid = Mathews : Young Rapid = Jones : Charles Stanley = Bernard from Birmingham, 1st app. :—with Fortune's Frolic. Robin Rough-head = Tokely, 3d app. in London :—Tokely was an excellent actor in particular parts, but he was not an useful man in a theatre.

17. Bold Stroke for a Husband. Don Julio = Jones : Don Cæsar = Terry : Don Carlos = Eyre : Don Vincentio = Brunton, 1st app. there :—with Tale of Mystery. Romaldi = Terry : Francisco = Gomery from Bath, 1st app.

18. Three Weeks after Marriage. Drugget = Mathews.

20. Who wants a Guinea? Torrent = Terry :—with Honest Thieves. Obediah = Tokely : Abel = Mathews.

22. Foundling of the Forest. Valmont = Terry, 1st time.

24. Poor Gentleman, and Irishman in London.

25. Cabinet. Peter = Tokely : Curiosa = Mrs. Gibbs.

30. Bold Stroke for a Wife. Col. Feignwell = Mathews : Obediah Prim = Tokely : Periwinkle = Terry, 1st time.

July 1. She Stoops to Conquer. Hardcastle = Terry : Tony Lumpkin = Mathews : Young Marlow

= Jones : Miss Hardcastle = Mrs. Gibbs :—with  
Yard arm and Yard arm. Gunnel = Tokely.

4. John Bull. Job Thornberry = Terry.

5. Battle of Hexham. Gondibert = Terry, 1st  
time : Gregory Gubbins = Mathews.

6. Soldier's Daughter. Governor Heartall =  
Terry : Frank Heartall = Jones :—with Matrimony.  
Delaval = Jones.

7. Critic. Puff = Jones : Sir Fretful = Mathews :  
Don Ferolo = Terry.

11. Not acted 12 years, London Hermit. Young  
Pranks = Brunton : Old Pranks = Terry :—with,  
never acted there, Beehive. Mingle = Mathews :  
Rattan = Tokely : Merton = Jones.

12. Mountaineers. Octavian = H. Kemble, 1st  
app. there : Agnes = Mrs. H. Kemble from New-  
castle, 1st app. there :—with Mayor of Garratt.  
Major Sturgeon = Terry.

15. Henry 4th. Falstaff = Mathews, 1st time :  
Hotspur = Terry, 1st time—acted twice.

18. Never acted, Come and See—Terry—Tokely  
—Mrs. Gibbs, &c.—this Farce was acted 13 times.

21. Wild Oats. Rover = Jones : Sir George  
Thunder = Terry, 1st time : Ephraim = Mathews :  
John Dory = Tokely.

25. Rivals. Sir Anthony = Dowton : Capt. Ab-  
solute = Jones.

26. Busy Body. Marplot = Jones : Sir Francis  
= Dowton.

27. Dowton acted Sir Christopher Curry, and  
Old Doiley.

29. Hypocrite. Dr. Cantwell = Dowton.

Aug. 2. Dramatist. Vapid = Jones :—with Blue Devils. Megrim = Terry :—his 1st app. since the late accident—Terry and Mathews had been overturned in a gig, both of them were much hurt, particularly the latter.

3. Tokely acted Tony Lumpkin, and Nipperkin.

5. Heir at Law. Dr. Pangloss = Terry : Dick = Jones.

8. Rule a Wife. Leon = Terry : Copper Captain = Jones : Cacafo = Tokely : Estifania = Mrs. Gibbs.

11. Mountaineers. Octavian = Terry.

12. Soldier's Daughter, with, never acted, Dr. Hocus Pocus, or Harlequin Wash'd White. Dr. Hocus Pocus = Brunton : Harlequin (squab and black) = Douglas : Harlequin (black and active) = Yarnold : Harlequin (white and hobbling) = Mathews : Scaramouch = Tokely : Pierrot = Gomery : Columbine (a Soubrette) = Mrs. Gibbs :—acted 27 times.

17. Douglas. Stranger = Terry : Lady Randolph = Mrs. Mason from Edinburgh, 1st app.

23. Never acted, Love and Gout. Old Ardent = Mathews : Sir Solomon Gander = Terry : Buz = Jones : Rusty = Tokely : Young Ardent = Brunton : Sheers = Russell : O'Blunder = Hamerton : Lady Gander = Mrs. Grove : Miss Dimple = Mrs. Brunton : Sabrina = Miss Seymour : Lucy = Mrs. Hughes :—acted 17 times—this C. in 3 acts is attributed to Jameson—it is far from a bad play—this piece, with many others, brought out at this theatre, is not printed.

Sep. 2. Terry's bt. Deaf and Dumb. Julio =

Mrs. Gibbs : De L'Epee = Terry : Darlemont = Wroughton of D. L. : Dominique = Mathews :—with Wedding Day. Sir Adam Contest = Terry : Lady Contest = Mrs. Gibbs :—and Darkness Visible. Jenkins = Tokely.

5. For bt. of Mathews. Birthday. Capt. Bertram = Mathews, 1st time : Jack Junk = Terry : Mrs. Moral = Mrs. Grove :—with Mail Coach Adventures, by Mathews :—this Entertainment consisted of Imitations—Ventriloquy—Recitation—Songs, &c.

8. For bt. of Mrs. Gibbs. Three and Deuce. 3 Singles = Elliston, his only app. this season :—with Mail Coach Adventures—and Katharine and Petruccio, by Mrs. Gibbs and Elliston : Grumio = Tokely.

10. For bt. of Jones. Love and Gout, with (1st time) Saracen's Head, or Not at Home. Pinchbeck = Terry : Sir Nicolas Newton = Jones : Mrs. Pinchbeck = Mrs. Gibbs :—and Deaf Lover. Meadows = Jones :—Saracen's Head was acted 5 times and is not printed — it is called in the bill a Comic Sketch.

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## BATH 1813-1814.

Oct. 2. (First night) Gamester. Beverley = Young : Stukely = Bengough : Lewson = Stanley : Mrs. Beverley = Mrs. Campbell : Charlotte = Mrs. Chatterley, late Miss Simeon :—with Wedding Day. Sir Adam Contest = Chatterley :—as Mrs. Chatterley, whom Chatterley had brought with him to Bath as his wife, had acted in the preceding season, and was still alive, there were several things in the Farce which created laughter, as being applicable to Chatterley himself.

9. Venice Preserved. Jaffier = Vandenhoff, 1st app. there : Pierre = Young : Belvidera = Mrs. Campbell : — with Mother Goose. Harlequin = Comer : Clown = Gomery.

12. Hamlet = Young : Queen = Mrs. Weston.

16. Wonder, with Llewellyn Prince of Wales, and the Dog Gelert—this piece came out with great success at the Surrey theatre—the merit of it consisted in the acting of the Dog, which was very good.

23. Castle Spectre. Angela = Mrs. Mardyn, 1st app. there.

28. School for Greybeards. Don Octavio = Stanley : Don Gaspar = Chatterley : Donna Seraphina = Miss Greville, from Pantheon theatre.

Nov. 4. Beggar's Opera. Macheath = Philips of D. L. : Peachum = Chatterley : Filch = Woulds : (very good) Polly = Miss Nash, 2d app. on any stage.

13. Deuce is in him. Col. Tamper = Stanley : Emily = Mrs. Campbell :—Stanley played very well.

30. Mahomet. Alcanor = Vandenhoff : Zaphna = Cooper from Liverpool :—with Timour the Tartar. Timour = Stanley :—the Horses, which had performed at C. G. with so much success, were greatly approved of at Bath, but they did not bring so much money to the theatre, as they would have done, if they had not been forestalled by another set of horses.

Dec. 3. Earl of Essex = Cooper : Queen Elizabeth = Mrs. Weston : Rutland = Mrs. Campbell.

7. Country Lasses, revived. Modely = Stanley : Freehold = Vandenhoff : Aura = Mrs. Mardyn.

10. Blue Beard, with Horses. Abomelique = Stanley.

11. Lady's last Stake, revived. Lord George Brilliant = Stanley : Lady Wronglove = Mrs. Weston : Lady Gentle = Mrs. Campbell.

16. Maid of the Mill. Sir Harry Sycamore = Chatterley : Giles = Comer :—with Lodoiska. Varbel = Chatterley : Kerah Khan = Stanley :—the Horses were introduced—Comer played Giles, and several other country parts, very well—his acting was natural and simple, without any stage trick.

28. Barbarossa. Achmet = Warde, 1st app. : Zaphira = Mrs. Campbell :—Warde at this time had not been long on the stage—he made a gradual improvement in his acting—and before he left Bath was deservedly a great favourite with the audience.

30. Love in a Village. Justice Woodcock = Chatterley : Rosetta = Miss Stephens :—she acted 5 nights.

Jan. 4. Mrs. Campbell's bt. *Doubtful Son*. Malvogli = Vandenhoff : Leon = Warde : Marchioness = Mrs. Campbell.

11. *Suspicious Husband*. Ranger = Stanley : Clarinda = Mrs. Jordan, 1st time :—she played this part with a view of playing it in London, but she told me she would never act it again, as she was not satisfied with her own performance—it was however as good as that of her other fine ladies—her mode of thanking Strickland for his civilities was in her best style of acting—Mrs. Jordan acted 10 nights on the whole.

Feb. 1. *Miller and his Men*. Grindoff = Gomery : Lothair = Stanley :—this piece was gotten up very well.

11. For bt. of Brownell. Which is the Man? Belville = Stanley : Beauchamp = Warde.

19. *Chatterley's bt*. Henry 4th part 1st. Falstaff = Chatterley, 1st time : King = Vandenhoff : Prince = Stanley.

March 5. Mrs. Vining's bt. *Rivals*. Sir Antony Absolute = Chatterley : Capt. Absolute = Stanley : Faulkland = Warde : Julia = Mrs. Vining :—Mrs. Vining was rather a favourite with the audience—and in parts which were not beyond her powers, she had considerable merit—she was the wife, or the friend, of the elder Vining—and a different actress from Miss Bew who married Frederick Vining.

12. Charlton's bt. Never acted on any stage, Zulieman, or Love and Penitence. Fernando (Marquis of Ferriera) = Vandenhoff : Emanuel (Duke of Braganza, disguised as a Renegade under the name of Zulieman) = Bengough : Casario (his son) =

Stanley: Moors conspiring against Zulieman = Charlton, &c.: Bacbarah = Chatterley: Cecilia (wife to Fernando) = Mrs. Weston: Sylvia (his daughter) = Mrs. Vining:—not acted a 2d time—this was a musical Drama in 3 acts—the bulk of it was serious—the principal incident—that of the engraving on the rock—was certainly taken from the Desert Island—(see D. L. Jan. 24 1760)—probably more—the characters of Fernando, Cecilia, and Sylvia were perhaps founded on those of Ferdinand, Constantia, and Sylvia, in Murphy's piece—Zulieman is not printed.

17. First time, Orphan of the Castle, or the Black Banner. Abbot of Corbey = Ash: Prince Palatine Vandenhoff: Young Ravensberg = Warde: Christopher = Woulds: Oliver = Ayliffe: Baron Ravensberg = Charlton: Agnes = Mrs. Vining: Ulrica = Miss Greville: Countess Roland = Mrs. Cunningham:—this play was an alteration of the Free Knights, or the Edict of Charlemagne—Dimond omitted the character of Count Roland—added a striking scene from the 4th act of the Secret Tribunal—and made other additions from the Romance of Herman of Unna, on which both these pieces were founded—Reynolds' play was greatly improved, but the expense bestowed on it would have been better bestowed on a better play.

April — Kemble acted 15 nights.

17. Road to Ruin. Goldfinch = Mathews: Harry Dornton = Warde:—with Sleep Walker. Somno = Mathews:—On the 16th, one of the coaches in which the Bath Company were going to Bristol, was overturned—Chatterley made a shift to act Silky—his

name was in the bill for Dr. Cantwell, but he was too ill to act.

19. Hypocrite. Maw-worm = Mathews : Col. Lambert = Stanley : — with Killing no Murder. Buskin = Mathews :—Mathews in Maw-worm was truly comic.

21. Good-natured Man, in 3 acts. Croaker = Mathews :—with Sleep Walker—Mathews acted Croaker very well, but the play on the whole went off very flatly.

24. Bold Stroke for a Wife. Col. Feignwell = Mathews : Periwinkle = Chatterley : — with Dead Alive Motley = Mathews :—Mathews acted Feignwell pretty well, but was very bad in the tags.

26. Mathews acted Dr. Pother, and Lying Valet.

28. For bt. of Mathews. Who wants a Guinea ? in 3 acts. Solomon Gundy = Mathews : Jonathan Oldskirt = Chatterley :—after which, the 1st act of Love a-la-Mode. Sir Archy = Mathews, after Cooke's manner :—a Dissertation on Hobbies, in humble imitation of the celebrated Amateur of Fashion—and Killing no Murder—in the course of the Farce, Kemble—Cooke—Munden — Fawcett—Bannister—Blanchard — Braham — and Incledon, will give their different ideas how Hamlet's advice to the players should be delivered—Mathews in his imitation of Cooke as Sir Archy was correct and perfect—but in general he was apt to give a caricature rather than an exact likeness of the performer whom he imitated—this was particularly the case with his Kemble as Penruddock—nothing could be more diverting than Hamlet's advice as above, but much of it was an unfair imitation—Mathews in

his imitation of the Amateur, was ridiculous to the last degree, but an actor, who had heard the Amateur recite the Hobbies, assured me, that Mathews was not more absurd than the Amateur himself.

31, For bt. of Miss Summers. Miller and his Men, with Intrigue. Capt. Rambleton = Stanley : Tom = Chatterley : Ellen = Mrs. Chatterley :— and the Pageant of the Jubilee, as originally performed at Stratford upon Avon, in commemoration of Shakspeare—an unpardonable mistake was committed on this evening—the scene selected as a specimen of King Lear, was that in which Edgar rescues Cordelia from the Ruffians.

In the course of the season Warde acted—George Barnwell—Young Norval—Oroonoko—Rolla—Frederick Bertram—Edgar in King Lear—Portius—Capt. Ambush—Posthumus—Woodville in Chapter of Accidents, &c.

Stanley acted—Don Felix—Campley in Funeral—Henry 5th—Ribemont in Black Prince, &c.

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## INCONSTANT LADY.

This is one of the MS. plays destroyed by Mr. Warburton's servant—fortunately there existed another copy of it—this manuscript was left to the Bodleian Library in 1755—it was printed at Oxford in 1814—it had been acted at Blackfriars—the scene lies in Burgundy—Aramant and Millecert are brothers—their father on his deathbed had given Aramant the choice of having his estate, or of persisting in his attachment to Emilia—he preferred Emilia, and the estate was given to Millecert—here the play begins—Aramant introduces Millecert to Emilia—he falls in love with her—Emilia, on finding that Aramant has missed the estate, is easily prevailed on to marry Millecert—Aramant loses his senses—Emilia is so jealous of the superiour beauty of her sister Cloris, that she secludes her from society—Cloris falls in love with Aramant from the report which she has heard of him—she makes her escape—she meets with Aramant in the woods—she applies a sovereign balm to him, by which he recovers his senses—while the medicine is operating on Aramant, the Duke enters—he falls in love with Cloris, and carries her to court—Millecert is soon disgusted with Emilia—he gives up the estate to his brother—he assumes a disguise, and calls himself Gratus—Cloris is committed to his custody—Emilia employs him to poison Cloris—she does this in the hope of gaining the Duke's affections—at the conclusion,

Cloris turns out to be the Duke's daughter—he consents to her union with Aramant—Emilia is penitent—and Millecert is reconciled to her——this is on the whole a good play—it was written by Arthur Wilson—he is said to have written two other plays—the Switzer and the Corporal—the D. P. of the Corporal is printed at the end of the Inconstant Lady—two of these plays were entered on the Stationers' books in 1646, and the other in 1653.

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D. L. 1814-1815.

Sep. 20. (First night) Rivals, with an occasional address, by Mrs. Edwin.

Oct. 1. School for Scandal. Sir Peter = Wroughton.

3. Richard 3d = Kean——4. Man and Wife.

6. Othello = Kean :—with Honest Thieves.

8. Rule a Wife. Leon = Elliston : Copper Captain = Bannister.

13. (and 27) Hamlet = Kean : Ophelia = Mrs. Bartley late Miss Smith.

15. Never acted, Policy or Thus runs the World away. Old Fathom = Lovegrove : Sylvanus Fathom

= Elliston : Verjuice = Dowton : Sir Harry Dorville  
 = Pope : Volage = Wrench : Issachar = Wewitzer :  
 Lady Amelia Dorville = Mrs. Glover : Lady Lucretia  
 Limber = Mrs. Orger : Honoria Pemberton = Miss  
 Kelly : Fidget = Mrs. Harlowe :—this C. was acted  
 8 times, and is not printed—on the 2d night it was  
 reduced to 3 acts—Oulton attributes it to Henry Sid-  
 dons.

20. Othello = Rae : Iago = Kean :—with Illusion.

26. Ways and Means. Sir David Dunder = Ban-  
 nister.

29. Merchant of Venice. Shylock = Kean :—  
 with Ella Rosenberg. Rosenberg = Rae : Storm =  
 Bannister.

Nov. 1. Never acted, Jean de Paris. Jean de Paris  
 = Elliston : Lary Mac Muggins (the master of a  
 small inn) = Johnstone : Grand Seneschal to the  
 Princess = Lovegrove : Theodore (favourite of Jean  
 de Paris—in love with Olivier) = J. Wallack : Prin-  
 cess of Navarre = Mrs. Edwin : Olivier (daughter to  
 the Seneschal—in love with Theodore, and disguised  
 as a page) = Miss Kelly : Lorezza (daughter to Mac  
 Muggins) = Mrs. Orger :—acted 29 times—Jean de  
 Paris is really the son of Philip of Valois, and presump-  
 tive heir to the throne of France—he wishes to see  
 the Princess of Navarre before he pays his addresses  
 to her—for this purpose he assumes the character of  
 a rich merchant, and the name of Jean de Paris—  
 he gets possession of an inn which had been pre-  
 viously engaged for the Princess—when the Princess  
 arrives he invites her to dinner—the Seneschal is  
 shocked at the proposal—the Princess is aware who  
 Jean de Paris really is—she accepts the invitation—

the piece concludes with the union of Jean de Paris and the Princess—the Seneschal, at the desire of Jean de Paris, gives Olivier to Theodore——this is a pleasing piece in 2 acts—it was taken from the French, and adapted to the English stage by Arnold—Arnold has judiciously omitted the music of the original, but he has acted absurdly in retaining the French name, and in turning the innkeeper into an Irishman—see C. G. Nov. 12—and Bath Dec. 10 1814.

3. Riches. Luke = Kean.

5. Macbeth—the original music by Matthew Locke—(there was no music originally). Macbeth = Kean: Macduff = Rae: Banquo = Pope: Malcolm = J. Wallack: Duncan = Powell: Lady Macbeth = Mrs. Bartley: Witches = Dowton, Lovegrove, and Knight:—Macbeth is said in the bills to have been in preparation during the whole past summer—and to be revived with all possible appropriate splendour.

9. Devil's Bridge——11. Castle of Andalusia.

15. Fair Penitent. Horatio = Rae: Lothario = Elliston: Sciolto = Pope: Altamont = J. Wallack: Calista = Miss Walstein, from Dublin, 1st app.

22. Miss Walstein acted Letitia Hardy.

29. Hypocrite, with, never acted, Ninth Statue, or the Irishman in Bagdad. Zeyn (prince of Balsora) = J. Wallack: Kilroony (an Irish traveller) = Johnstone: Boubiker Moussin (a dervise of Bagdad) = Oxberry: Morabec (a benevolent magician) = Gattie: Asdrael (king of the Genii) = Waldegrave: Nora (daughter of Kilrooney) = Miss Kelly: Alcolomb (a princess of Bagdad) = Miss Boyce: Musca = Mrs. Bland:—acted 33 times——Zeyn in his pur-

suit of pleasure had exhausted his riches—the people had risen in commotion against him, and his life had been preserved by Kilrooney—Zeyn rewards Kilrooney for his services—he wishes to marry Nora—she declines his hand, for fear that Zeyn should give his subjects fresh cause for irritation by marrying a woman so much beneath him in rank—Zeyn, by the assistance of Asdrael, discovers a large treasure—he finds eight statues, and a Ninth pedestal unoccupied—a scroll informs him that he cannot possess the eight statues till he shall find the Ninth—Asdrael tells Zeyn, that he must bring him a virgin for his bride—he furnishes Zeyn with a mirror—the surface of which will be sullied by any female who shall look on it without being perfectly pure—many ladies sully the glass by looking on it—Nora looks on it, and it remains unsullied—two Genii carry off Nora—the scene changes to the Hall of Statues—a Statue rises on the Ninth pedestal—it proves to be Nora—she is united to Zeyn, with the approbation of the king of the Genii—this musical Romance was written by T. Dibdin—it is founded on a story in the Arabian Nights—the story is a good one, but Dibdin's piece is contemptible—the 2d title sufficiently points out the absurdity of it.

Dec. 7. Fontainebleau. Miss Dolly Bull = Miss Kelly.

23. Jane Shore. Hastings = Rae : Dumont = Pope : Gloster = Raymond : Jane Shore = Miss Walstein : Alicia = Mrs. Glover.

26. George Barnwell, with, never acted, Valley of Diamonds, or Harlequin Sindbad—acted about 29 times—this Pantomime was founded on the 2d

Voyage of Sindbad in the Arabian Nights—the songs and business of the piece were printed.

Jan. 2. *Romeo and Juliet*. Romeo = Kean, 1st time : Mercutio = Elliston : Juliet = Mrs. Bartley : Nurse = Mrs. Sparks.

4. Miss Walstein acted *Lady Teazle*.

12. *Macbeth* = Elliston :—Kean was hoarse.

14. Rae acted *Romeo*.

17. *Birthday*. Capt. Bertram = Munden : Jack Junk Bannister.

20. *All in the Wrong*. Sir John Restless = Wroughton : Beverley = Elliston : Lady Restless = Miss Walstein : Belinda = Mrs. Glover.

21. *Romeo and Juliet*. Romeo = Kean : Juliet = Miss L. Kelly, from Edinburgh, 1st time.

27. *All in the Wrong*. Belinda = Mrs. Davison.

Feb. 1. *As you like it*. Touchstone = Bannister : Jaques = Wroughton : Orlando = Rae, 1st time : Rosalind = Miss Walstein.

3. *Provoked Husband*. Lord Townly = Pope : Sir Francis = Dowton : Count Basset = Wrench : Lady Townly = Miss Walstein : Miss Jenny = Miss Kelly, 1st time.

4. *Hamlet*. Ophelia = Miss L. Kelly.

13. Never acted there, *Town and Country*. Reuben Glenroy = Kean : Plastic = J. Wallack : Trot = Munden : Cosey = Dowton : Capt. Glenroy = Rae : Hawbuck = Knight : Hon. Mrs. Glenroy = Mrs. Glover.

16. *Macbeth*. 2d Witch = Knight : 3d Witch = Munden.

25. *Hamlet*—with, never acted, *Poor Relations*—Munden—Knight, &c.—acted but once.

28. Douglas, Norval = S. Penley, from the English theatre at Brussels, 1st app.: Stranger = Wroughton: Glenalvon = Raymond: Matilda = Mrs. Bartley.

March 7. West Indian. Belcour = S. Penley.

9. First time — Richard 2d—(with considerable alterations and additions from the writings of Shakespeare.) Richard 2d = Kean: Bolingbroke = Elliston: John of Gaunt = Pope: York = Holland: Norfolk = Rae: Northumberland = Powell: Aumerle = Wallack: Harry Percy = Bernard: Bishop of Carlisle = Marshall: 1st Gardener = Gattie: Queen = Mrs. Bartley: Blanche (with a song) = Miss Poole: — acted 13 times — for Tate's alteration of Richard 2d see T. R. 1681 — for Theobald's see L. I. F. Dec. 10 1719 — the original play was revived at C. G. Feb. 6 1738—the alterations made on this evening were made by Wroughton.

Act 1st—the 1st scene differs but little from the original till the King, instead of appointing the Lists, pronounces the sentence of banishment at once upon Norfolk and Bolingbroke — after the King's exit, Wroughton has been guilty of an oversight—the Lord Marshal still speaks 2 lines as in the original, tho' no such character is mentioned in the D. P. of the altered play—the act concludes as before—the unimportant scene between Gaunt and the Duchess of Gloster is omitted as no longer necessary—but the scene at the Lists is left out with peculiar impropriety.

Act 2d—the 1st scene proceeds with omissions only—the Queen does not make her appearance, as

she had but one line to speak—Wroughton, in the enumeration of Hereford's friends, has very properly availed himself of Steevens' note—when the Queen enters, a Lady (who is called Blanche in the D. P.) is substituted for Bushy—one change must not pass without notice—Shakspeare makes York say—"Heaven for his mercy"—for heaven is substituted a word, which can hardly be introduced on the stage without impropriety—the short conversation between Bushy, Bagot and Green is properly omitted, and the Queen concludes the act with a soliloquy borrowed from Henry 6th part 2d, act 3d, scene 1st.

Act 3d begins with the Wilds in Gloucestershire - the scenes follow in their proper order for the most part, but the acts are differently divided—in Northumberland's 1st speech to his son, Johnson and Steevens have placed the mark of a break after "whencesoever"—by the omission of which the speech is turned into nonsense—only slight alterations are made till York goes out—then Bolingbroke speaks apart about 16 lines, which belong to the Duke of York in Henry 6th part 2d—act 3d—scene 1st—in Richard's boast of the indefeasible right of kings 2 lines are omitted—

"The breath of worldly men cannot depose  
"The deputy elected by the Lord."

—it is observable that these 2 lines had been before omitted by Tate, who gives the other 2 lines to the Bishop of Carlisle.

Act 4th—Camp before Flint Castle—in the original, Percy, after enumerating the King's friends who were with him, adds—

————— “ Besides a clergyman  
 “ Of holy reverence, who I cannot learn.”

*North.* Belike it is the Bishop of Carlisle.

—it is not easy to conceive why these lines are omitted—the alterations are slight till the garden scene, when the Queen is discovered reclined on a *sopha*, and one of her ladies sings an air—the Queen in her last speech speaks 5 lines from Titus Andronicus—it should seem from the manner in which this play is printed, that some passages, which Wroughton retained, were afterwards curtailed in the representation—in the original the Queen concludes with 2 weak lines—

“ Gardener for telling me these news of woe,

“ I would, the plants, thou graft’st, may never  
 “ grow.”

Shakspeare properly says *these* news, which Wroughton has improperly changed to *this* news—the 2 lines are marked with commas as omitted in representation, but the Gardener is still made to say—

“ I would my skill were subject to thy curse”—

which is quite wrong, if the Queen utters no curse—the next scene is improperly changed from the Parliament-house to a Palace—Wroughton seems not to have understood that there was a material difference between the 2 places—Bolingbroke speaks 4 lines and half, and then York enters—the King says—

“ With mine own tears I wash away my balm”—

hence it appears of what wonderful efficacy are royal

tears—Richard had before told us that “all the water in the sea could not wash the balm from an anointed king”—Bolingbroke concludes the act with a soliloquy partly taken from Henry 6th part 3d—this scene is greatly curtailed—the quarrels between the noblemen and all that the Bishop of Carlisle says are omitted—these passages have no particular merit, but as they represent the manners of the times, and were historically true, it would have been better to have retained them—Bolingbroke in his soliloquy twice mentions majesty—Wroughton was perhaps not aware that the kings of England did not assume that title till the reign of Henry the 8th.

Act 5th—York enters with Aumerle instead of his Duchess—her whole character is omitted, together with the discovery of Aumerle’s conspiracy against Bolingbroke—some few lines are added from Henry 6th—in the scene which is omitted, there is a note by Theobald, in which he says the Duke of Exeter was own brother to Richard 2d—tho’ in fact he was only brother by the mother’s side—(*Rapin*)—this mistake is not noticed by Johnson or Steevens—next comes the scene between Richard and his Queen—some lines are borrowed from the parting between Suffolk and Queen Margaret in Henry 6th part 2d—the scene changes to a Palace—Bolingbroke speaks a soliloquy from Titus Andronicus—the Queen enters, and a short conversation is patched up from Antony and Cleopatra—Troilus and Cressida—Titus Andronicus and elsewhere—Bolingbroke concludes with a new soliloquy, the sentiments of which are quite unsuitable to his character—the last scene is improperly laid at the Tower instead of Pomfret

Castle\*—some few lines are added to what Exton says—after Richard is killed, the Queen enters, and speaks some few lines from King Lear, which are introduced with the more propriety, as Tate and his followers had banished them from the theatre—the Queen falls on the dead body, and Bolingbroke concludes the play—see Bath Jan. 26 1815.

March 11. Richard the 2d, with, never acted, Past Ten o'Clock and a Rainy Night. Dozey (an old sailor) = Munden: Sam Squib (an old soldier) = Bannister: Bantam (servant to Young Punctual) = Knight: Old Snaps (guardian to Lucy and Nancy) = Penley: Harry Punctual (in love with Nancy) = Wallack: Charles Wildfire (in love with Lucy) = Barnard: Young Snaps = Fisher: Sir Peter Punctual = Gattie: Lucy (in love with Wildfire) = Mrs. Edwin: Nancy (in love with Young Punctual) = Mrs. Orger: Silence = Mrs. Harlowe:—acted 27 times—Dozey and Squib are in the service of Old Snaps—he particularly orders them not to admit any person into the house except his own son and Sir Peter—Wildfire pretends that he is pursued by a bailiff—Squib, who had served under Wildfire's father, lets him into the house to avoid the bailiff—he also lets in Young Punctual, who pretends to be Sir Peter—Old Snaps comes home—Nancy and Lucy make their escape out of the house in the great coats of Sir Peter and Dozey—the gentlemen get out by

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\* Richard the 2d was revived at York in 1804, when the play-bill particularly pointed out, by way of attraction, that the scene lay in the latter part of the play at Pomfret Castle.

a balcony—at the conclusion the lovers are united  
—this is a moderate F. by Dibdin.

18. Raymond's bt. Siege of Belgrade.

29. Never acted, Unknown Guest—Braham—Munden—Knight—Oxberry—Mrs. Dickons — Miss Kelly, &c.—acted 11 times——this Operatick Drama, in 3 acts, is attributed to Arnold—not printed.

April 7. Wild Oats. John Dory = Bannister.

12. Henry 4th. Falstaff = Bartley, 1st app. there : (that is at New Drury) Hotspur = S. Penley, 1st time : King = Wroughton : Prince of Wales = Rae.

20. Othello. Desdemona = Miss L. Kelly.

21. Henry 4th. Hotspur = Rae, 1st time : Prince of Wales = S. Penley, 1st time :—with Adopted Child. Michael = Bartley.

22. Never acted, Ina. Egbert (son to Cenulph) = Kean : Cenulph (King of Wessex) = Pope : Baldred (a crafty monk—nephew to the King) = Rae : Alwyn (friend to Egbert) = Wallack : Ina (secretly married to Egbert) = Mrs. Bartley : Edelfleda (daughter to Ethelbald—in love with Egbert) = Mrs. Glover :—acted but once——Cenulph had been at war with Ethelbald, the King of Mercia—peace had been made—it was agreed that Egbert should marry Edelfleda—she had been sent to the court of Cenulph, but her marriage had been delayed for various reasons—she is offended at this delay, and threatens to return to her father—Cenulph determines that the marriage should take place immediately — Egbert avows his marriage with Ina — Ethelbald invades Wessex—Egbert joins the army which is to oppose him — Ina is brought before the King and his Lords—they insist that Ina should consent to a di-

vorce, and go into a cloister—she refuses, and is condemned to death—Ina gains access to the King—she presents her child to him, and reminds him of his obligations to her father—the King is softened—Edelfleda kills herself—Egbert returns after having defeated the Mercians—he goes instantly to Ina's bower—and, on not finding her there, he is on the point of stabbing himself—at that moment Ina enters, and rushes into his arms—the King is reconciled to his son—this is a very dull T. by Mrs. Wilmot, without any gross fault—the story of Ina (with the exception of the happy catastrophe) bears a strong resemblance to that of Inez de Castro, which had been dramatized 3 or 4 times.

27. Bartley acted Sir David Dunder, 1st time.

29. Wheel of Fortune. Penruddock = Kean, 1st time : Governor Tempest = Dowton : Capt. Woodville = Wallack : Sydenham = Rae : Sir David Daw = Oxberry : Weazel = Penley : Emily Tempest = Mrs. Davison :—Wallack and J. Wallack seem to have been the same person.

May 2. Job Thornberry = Bartley, 1st time.

5. Honey Moon. Volante = Miss Kelly, 1st time.

8. Richard 2d. Bolingbroke = S. Penley.

17. Merry Wives. Falstaff = Bartley, 1st time : Ford = Wroughton.

22. Elliston's bt. Jew, in 3 acts. Sheva = Elliston : Charles = S. Penley : Frederick = Wallack : Jabbal = Munden : Eliza = Mrs. Glover :—with Three Weeks after Marriage. Sir Charles = Elliston : Lady Racket = Mrs. Edwin.

23. Prize. Lenitive = Bannister, last time.

24. Kean's bt. Revenge. Zanga = Kean, 1st

time : Alonzo = Rae : Leonora = Miss L. Kelly, 1st time :—with Tobacconist. Abel Drugger = Kean, 1st time.

26. Bannister acted Baron Willinhurst, last time.

27. Mrs. Davison's bt. Not acted 21 years, (acted June 1 1803) Bold Stroke for a Husband. Don Julio = Rae : Don Cæsar = Munden : Olivia = Mrs. Davison : Victoria = Mrs. Edwin : Minette = Miss Kelly :—with Highland Reel. Mac Gilpin = Dowton : Shelly = Munden : Moggy = Mrs. Davison, 1st time :—see May 12 1808.

29. Mrs Bartley's bt. Never acted there, Family Legend—(as performed at Edinburgh with unbounded applause.) Earl of Argyle = Bartley : John of Lorne (his son) = Rae : Maclean (chief of that Clan) = Wallack : Sir Hubert de Grey = S. Penley : Benlora, Lochtarish, and Glenfadden (kinsmen and chief vassals to Maclean) = Waldegrave, Powell, and Elrington : Piper = Gattie : Helen (daughter to Argyle, and wife to Maclean) = Mrs. Bartley : Rosa (her attendant) = Miss Boyce :—Helen had been given in marriage to Maclean with a view to terminate the feud which had long subsisted between the Campbells and the Macleans—there was a mutual attachment between Helen and Sir Hubert—but Helen had yielded herself a victim to prevent future bloodshed, and Sir Hubert had acquiesced in her motive—Maclean himself treats Helen with kindness, but his Clan have a deadly hatred to Helen as being a Campbell—they threaten to desert Maclean, and make Benlora their chieftain, unless he will put Helen into their hands—Maclean consents to their demand, but with great reluctance—Helen is left

upon a barren rock, midway between the coasts of Mull and Argyle, which at high water is covered by the sea—from this perilous situation she is rescued by some fishermen—Sir Hubert conducts her to her father's castle—Maclean and the heads of his clan make a visit of condolence to Argyle—Argyle receives them with apparent friendship—Maclean says that Helen had died a natural death—a banquet is served—Helen enters—the Macleans are confounded—Argyle, to preserve the rights of hospitality, suffers the Macleans to leave his castle in safety—but as soon as they have left it, John of Lorne challenges Maclean to single combat—they fight—Maclean falls—Benlora is killed fighting—Lochtarish and Glenfadden are made prisoners—they affirm that the child of Helen and Maclean will be put to death, unless they are suffered to return to Mull—Helen is in great distress—Sir Hubert brings in the child—Argyle concludes the piece with a prophecy—Miss Baillie says that she received the story from the Hon. Mrs. Damer, as a legend long preserved in the family of her maternal ancestors—according to the legend Helen was united to her first lover—Miss Baillie could not well introduce this circumstance, but the play concludes in such a manner as to make the future union of Helen and Sir Hubert highly probable—in the 4th act, Argyle retires to his chamber to compose himself, and to gain strength to hear the story of Helen's sufferings—he returns to the stage *immediately*, yet he is supposed to have heard the story in the mean time—this is so contrary to the laws of the Drama, that there can be no excuse made for it—the last speech is contemptible, but on the whole

this is a good play—the language is frequently beautiful, and the plot is interesting—in the 3d act a little pleasantry is introduced, but not improperly—the Host tells Sir Hubert that he seems to be of southern race, but bids him not to be ashamed of it—he replies—

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“ It has indeed  
 “ Been my misluck to draw my earliest breath  
 “ Where meadows flower, and corn fields wave  
 “ i’ the sun.  
 “ But let us still be friends ! heaven gives us not  
 “ To chuse our birth-place, else these wilds, no  
 “ doubt,  
 “ Would be more thickly peopled.”

Holcroft, in 1805, dramatized the story on which this T. is founded—see D. L. Feb. 12—the Family Legend was printed in 1810 with the Edinburgh cast—Earl of Argyle = Terry : John of Lorne = H. Siddons : Sir Hubert = Putnam : Maclean = Thompson : Helen = Mrs. H. Siddons :—it was acted at Bath March 19 1811.

31. Munden’s bt. Road to Ruin. Goldfinch = Gordon from Liverpool, 1st app. : Old Dornton = Munden : Harry Dornton = Elliston : Silky = Downton : Sulky = R. Palmer : Mrs. Warren = Mrs. Sparks : Sophia = Miss Kelly :—with, never acted, Honesty’s the best Policy—Munden—Knight—Miss Kelly, &c.—this musical Entertainment was acted 4 times—not printed.

June 1. Bannister’s bt. World. Cheviot = Elliston : Echo = Bannister : Withers = Wroughton : Lady Bloomfield = Mrs. Davison, 1st time :—with

Children in the Wood. Walter = Bannister : (being his last app. upon any stage)—before he retires, he will attempt to utter his thanks in a Farewell Address, for the generous patronage, with which he has been so long honoured by the publick.

8. English Fleet. Mainmast = Munden.

9. Hamlet. Polonius = Munden : 1st Gravedigger = Downton.

10. Rae's bt. Foundling of the Forest. Valmont = Rae : Florian = Elliston : Bertrand = Wallack : L'Eclair = De Camp : Unknown Female = Mrs. Glover : Geraldine = Mrs. Edwin : Rosabelle = Miss Kelly : Monica = Mrs. Sparks.

12. Johnstone's bt. Rivals. Julia = Mrs. Davison :—with London Hermit. Tully = Johnstone.

15. Miss Kelly's bt. Never acted, Charles the Bold, or the Siege of Nantz. Charles the Bold = S. Penley : Philip de Commines, surnamed Erasmus = Rae : Governor of Nantz = Pope : Thierry = Wallack : Leontina (daughter of the Governor) = Miss Kelly : Helen = Mrs. Harlowe :—with Midas. Midas = Munden : Apollo = Braham, 1st time : Nysa = Miss Kelly : Daphne = Miss L. Kelly :—and Harlequin Hoax, or a Pantomime Proposed. Stage Manager = Raymond : Patch (the author) = Knight : Prompter = Chatterley : Harlequin = Oxberry : Columbine = Miss Kelly :—this Comic Extravaganza (as it is called) was written by T. Dibdin—it came out at the Lyceum in the Summer of 1814—Liston played Oxberry's character originally—this piece might possibly please in representation, but it has little to recommend it for perusal—Liston and Miss

Kelly spoke in their real characters rather than as Harlequin and Columbine.

Charles the Bold is a Melo-drame, in 3 acts, by Arnold—probably not printed.

20. Rule a Wife. Leon = Kean, 1st time : Copper Captain = Bartley, 1st time : Old Woman = Mr. Knight.

21. Lovegrove acted Sir Peter Teazle for his bt., and 1st time.

23. Sons of Erin, and Critic. Puff = Elliston : Sir Fretful = Dowton, 1st time : Tilburina = Mrs. Glover, 1st time.

30. Peasant Boy, with Chrononhotonthologos. Chronon = Oxberry : Bombardion = Dowton.

July 4. Theatrical Fund. Mountaineers. Octavian = Kean, 1st time :—the Committee state that the last benefit in 1813, with many donations, enabled them to add £10 per Cent. to the annuitants—that for the future the benefits would be only Triennial—and that their reason for presenting an appeal to the public after a lapse of 2 years, was to avoid the occurrence of a benefit for the 2 funds of D. L. and C. G. in one and the same season, which might prove detrimental to the interests of both.

Notwithstanding the occasion and Kean's performance of a new character, the house was not crowded.

5. Spring's bt. Way to get Married, with (not acted 9 years) Bon Ton. Sir John Trotley = Dowton : Davy = Munden, 1st time : Miss Tittup = Miss Kelly, 1st time.

6. Mountaineers — put off on account of Mr. Whitbread's death.

10. Quaker. Solomon = Dowton : Floretta = Miss Kelly.

11. Tom Thumb. King Arthur = Munden.

12. M. P., and Turnpike Gate.

13. (Last night) Charles the Bold 12th time.

Kean acted Richard 3d 24 times—Othello 5—Hamlet 7—Iago 2—Shylock 4—Luke 2—Macbeth 24—Romeo 9—Reuben Glenroy 8—Richard 2d 13—Egbert in Ina 1—Penruddock 6—Zanga 6—Abel Dragger 2—Leon 5—Octavian 2.

Miss Mellon acted Audrey Feb. 7th—this was her last app. on the stage—(*Kelly*)—Dibdin calls her a great favourite with the public—she was married first to Mr. Coutts, and then to the Duke of St. Albans.

Richard Wroughton did not act after this season—his last performance was on the 10th of July, when he acted Withers in the World—in 1798 he retired from the stage, and settled at Bath, but after 2 seasons he returned to D. L.—he was worn out before he finally retired.

Wroughton was at first inadequate to the parts which he obtained—but by perseverance and industry he turned the opinion of the town in his favour—his voice was hoarse, his face was round and inexpressive, and he was slightly knock-knee'd, yet he counterbalanced these defects by a spirited natural enunciation, an agreeable prepossessing smile, and an easy appropriate deportment. (*Green Rooms* 1790.)

The parts which Wroughton latterly acted, were better suited to his voice and figure than the young characters which he at first performed—Kelly calls him a sterling, sound, and sensible performer.

Among his best parts may be reckoned—Love-  
more—Elidurus in *Caractacus*—Douglas in *Percy*—  
Ford—Sir John Restless—Manly in *Plain Dealer*—  
Jaques — Gomez in *Regent* — Darlemont — Ape-  
mantus.

*Wroughton's characters—selection only.*

C. G. 1768-1769. Zaphna—Nerestan—Barnwell.  
1769-1770. Cyrus—Moneses—Claudio in *M. for*  
*M.*—Guiderius—Col. Briton—Theodosius.

1770-1771. Col. Tamper—Florizel in *W. T.*

1772-1773. Buckingham in *Henry 8th* — Rich-  
mond—Lord Hardy in *Funeral*—Myrtle.

1773-1774. Charles Dudley—Alonzo in *Revenge*.

1774-1775. Phocion in *G. D.* — Don Pedro in  
*Much ado*—Laertes—Lord Randolph.

1775-1776. Oakly—Juba—Aimwell—Lovemore  
—Bassanio—Amphitryon.

1776-1777. Castalio—Fainall—Frankly in *S. H.*  
—\*Elidurus in *Caractacus*—\*Somerset in *Sir T.*  
*Overbury*—\*Malvil in *Know your own Mind*.

1777-1778. Romeo — \*Douglas in *Percy* — Sir  
George Airy—Lord Morelove in *C. H.*—Villeroy—  
Don Felix—*Henry 5th*.

1778-1779. Hotspur—\*Orlando in *Fatal Falsehood*.

1779-1780. Kately — Pisander in *Bondman* —  
Banquo — Young Mirabel — Ford — \*Sir George  
Touchwood.

1780-1781. Torrismond in S. F. — King Charles 1st—Wellborn in New Way to Pay Old Debts.

1781-1782. \*Count of Narbonne—Jaffier—\*Belville in Which is the Man ?

1782-1783. Osman in Zara — \*Don Carlos in Bold Stroke for a Husband—Sir John Restless.

1783-1784. Protheus in Two Gentlemen of Verona—Truewit in Silent Woman.

1784-1785. Darnley—Jachimo — Col. Standard.

1785-1786. Evander — Plain Dealer — Ape-mantus.

D. L. 1787-1788. Jaques in As you like it — Careless in Double Dealer—Edgar in King Lear—\*Gomez in Regent—Leontes.

1788-1789. Tullus Aufidius—Macduff—Loveless in Trip to Scar.—Moody in C. G.

1789-1790. Dick in Confederacy—Capt. Absolute.

1792-1793. D. L. C. at Hay. Charles Surface.

D. L. 1794. \*Charles Ratcliffe in Jew.

1794-1795. \*Lord Sensitive in First Love.

1795-1796. \*Fitzharding in Iron Chest—Hamlet.

1796-1797. Ghost in Hamlet — \*Mandeville in Will.

1797-1798. King in Henry 4th pt. 1st—\*Reginald in Castle Spectre.

1800-1801. King Henry in Richard 3d—Antonio in M. of V.—Kent—Belarius—\*Darlemont in Deaf and Dumb.

1801-1802. Sciolto—Grey in Chap. of Acc.

1802-1803. Stranger in Douglas—\*Casimir Rubenski in Hero of the North.

1803-1804. \*Maurice in Wife of Two Husbands  
—Sir Peter Teazle.

1804-1805. Leonato — \* Balthazar in Honey  
Moon.

1808-1809. \*Father Cœlestino in Venoni.

*\* Originally.*

John Bannister had been carefully instructed by Garrick, and was at first considered as a tragedian of promise—but it gradually appeared that his forte lay in comedy—in that line he became a great favourite—he was very happy in some characters which are neither exactly tragic, nor comic—such as Sheva and Walter.

The writer of *Strictures on the Performers* in 1795 says—“ Bannister’s action is generally good, “ and apposite to the sentiment—there is no passion “ that operates in the human mind, but what he can “ with facility pourtray by his features—they have “ a flexibility of muscle, and a power of expression, “ that have never been equalled by any male per- “ former since the days of Garrick—there is a spark- “ ling animation in his eyes that approaches near to “ the brilliancy of those of our English Roscius— “ the movements of the lower part of his face are, “ if possible, more at his command than the rest— “ so that he can easily express all internal motions “ as far as the human face is capable of expressing

“them—his voice is strong and variable, but we  
 “think too thick and heavy for repeating the easy,  
 “sprightly dialogue of common life, with that dis-  
 “tinct volubility, for which King is so remarkable.”

J. Bannister, in his farewell address to the audience, said, that his health warned him to retire, and that their patronage had given him the means of doing so with comfort—at the conclusion of his speech, he bowed respectfully to the audience, and was led off by all the performers of the theatre, who attended to witness his farewell—no performer ever quitted the stage more deservedly respected, or regretted. (*Kelly.*)

Among Bannister's best characters may be reckoned—Dick in *Apprentice*—Don Ferolo Whiskerandos—Spatterdash—Lovel in *High Life*—Dabble—Gradus—Harlequin in *Harlequin's Invasion*—Tim Tartlett—Scout—Sir David Dunder—Brass—Mus-kato—Peeping Tom—Lenitive—Sadi—Walter—Col. Feignwell—Jack Crotchet—Sheva—David Mowbray—Sylvester Daggerwood—Jack Lizard—Frederick in *Of Age To-morrow*—Tristram Fickle—Capt. Allclack—Storm.

He is said to have totally failed in *Shylock*.

*John Bannister's characters—selection only.*

D. L. 1772-1773. Calippus in *Grecian Daughter*  
 —Alexas in *All for Love*—\*Messenger in *Alonzo*  
 —Lord William in *Countess of Salisbury*—(on this

night, and on this night only, he was announced as *Master J. Bannister*)—Abram in *Harlequin's Invasion*.

1773-1774. 2d Dane in *Alfred*—Essex in *King John*—\*Secretary in *Note of Hand*—Lord Sealand in *Maid of Kent*—after this season, he seems not to have been engaged at D. L. till 1778.

Hay. 1778. Dick in *Apprentice*.

D. L. 1778-1779. Zaphna in *Mahomet*—in the bill, this is said to be his 1st app. at D. L.—Dorilas in *Merope*—at C. G. Achmet—Prince of Wales in *Henry 4th* part 1st.

D. L. 1779-1780. \*Don Ferolo Whiskerandos—*Hamlet*.

Hay. 1780. \*Gentleman in the Balcony, in *Manager in Distress*—Young Norval—Philotas in *G. D.*—Hippolitus in *Phædra*—\*Capt. Harcourt in *Ch. of Acc.*—\*Harlequin and Emperour of the Quacks in *Genius of Nonsense*—Shift in *Minor*.

D. L. 1780-1781. Buck in *E. in P.*—Oroonoko.

Hay. 1781. Lord Falbridge in *English Merchant*. 1782. *Posthumus*—Sir Harry Groveby.

D. L. 1782-1783. Chamont—Belcour.

Hay. 1783. Orlando—\*Spatterdash in *Y. Q.*—\*Simon in *Seeing is Believing*—Voltore in *Fox*.

D. L. 1783-1784. Lovel in *High Life*—Jack Stocks in *Lottery*—Juba.

Hay. 1784. Tancred—\*Cavendish in *Lord Russel*—Lovewell in *C. M.*—\*Careless in *Two Connoisseurs*.

D. L. 1784-1785. Cassio—Florizel in *W. T.*—\*Dabble in *Humourist*.

Hay. 1785. Dick in *Confederacy*—Charles Oakly—Parolles—Charles Surface.

D. L. 1785-1786. Belville in C. G. — Lucio in M. for M. — \*Laurence in Strangers at Home — Gradus in Who's the Dupe? — Coupee in V. U. — Constant in P. W.

Hay. 1786. Smirk and Mrs. Cole in Minor.

D. L. 1786-1787. Harlequin in Harlequin's Invasion — \*Tim Tartlett in First Floor — Clerville and 8 other characters in Transformation — George Barnwell.

Hay. 1787. Villamour in Tit for Tat — Gratiano in M. of V. — \*Inkle — Almaviva in Spanish Barber, and Follies of a Day — \*Scout in Village Lawyer.

D. L. 1787-1788. Brisk in D. D. — Skirmish in Deserter — Young Fashion — \*Twist in Love in the East — Lazarillo in S. B. — Beau Clincher.

Hay. 1788. \*Sir David Dunder.

D. L. 1788-1789. Ben in L. for L. — \*Juan in Doctor and Apothecary — Brass in Confederacy — \*Muskato in Pannel — Lissardo — Scrub — Lord Chalkstone — Touchstone — Dashwould in Know — Trappanti — Trudge in I. and Y.

Hay. 1789. \*Gondibert in Battle of Hexham.

D. L. 1789-1790. Lopez in False Friend — \*Jonas in Island of St. Marguerite — \*Edward in Haunted Tower — Speed in 'Two Gentlemen of Verona — \*Blunt in Love in many Masks — Flutter in B. S. — Sir Anthony Absolute — \*Robin in No Song, no Supper — Dr. Last in Dr. Last's Examination — Tony Lumpkin.

Hay. 1790. Young Philpot — Tobine in Suicide — Etiquette in Summer Am. — Gregory Gubbins.

D. L. 1790-1791. \*Leopold in Siege of Belgrade

— Humorous Lieutenant — Jerry Sneak — Capt. Plume.

Hay. 1791. \*La Gloire in Surrender of Calais — Sparkish in C. G. — Mrs. Slammekin — Richard 3d.

D. L. C. at Hay. 1791-1792. Tipple in Flich of Bacon — Linco in Cymon.

Hay. Summer of 1792. Lingo — Acres — Peeping Tom.

D. L. C. at Hay. 1792-1793. Scapin — Roger in Ghost — Jacob in Ch. of Acc — \*Lenitive in Prize.

Hay. Summer of 1793. Zachary Fungus in Commissary — \*Young Pranks in London Hermit — Sadi in Mountaineers.

Hay. 1793-1794. \*Walter in Children in the Wood — Marplot — Col. Feignwell — Capt. Brazen — Mock Doctor — \*Vapour in My Grandmother — \*Frank in Heigho for a Husband — \*Will Steady in Purse — \*Jack Crotchet in Box-Lobby Challenge.

D. L. Spring of 1794. \*Sheva — Squire Groom. 1794-1795. \*Clown in All's well — Launcelot in M. of V. — David in Rivals — \*Michael in Adopted Child — Darby in Poor Soldier — \*David Mowbray in First Love — Isaac in Duenna — Hob in the Well.

Hay. 1795. \*Sylvester Daggerwood — \*Zarno in Zorinski — Shylock — Young Sadboy — \*Three Singles.

D. L. 1795-1796. Bowkitt in Son in Law — Jerry Blackacre in P. D. — \*Wilford in Iron Chest — Osrick — Jobson.

Hay. 1796. Sir John Brute — Antonio in Follies of a Day — Johnny Atkins in Mogul Tale — Francis in Henry 4th part 1st — Glib in Peep behind the Curtain — Mercutio.

D. L. 1796-1797. Tom in Conscious Lovers—Stephano in Tempest—\*Howard in Will—Prattle in Deuce is in him—Little John in Robin Hood.

1797-1798. \*Sponge in Cheap Living—\*Motley in Castle Spectre—\*Shacabac in Blue Beard—Du-retete.

1798-1799. \*Jack Lizard in Secret—Trim in Funeral—Young Cockney in Romp—Martin in Will and no Will—Petruchio—Perez in Rule a Wife.

1799-1800. \*Frederick in Of Age To-morrow.

1800-1801. Capt. Ironsides in Brothers — Air-castle in Cozeners—Witwou'd in Way of the World — Young Wilding in Lyar — Sancho in Lovers' Quarrels.

1801-1802. Crispin in Anatomist—Sir Bashful Constant—Humphrey Gubbin in T. H.

1802-1803. Sir Harry Beagle—Pistol in Merry Wives—Marplot—Bobadill — \*Marcoff in Hero of the North—Sir John Restless — Nicholas in Midnight Hour.

Hay. 1803. Job Thornberry.

D. L. 1803-1804. Edward in Irishman in London — Gauge in Camp — \*Carronade in Wife of Two Husbands—\*Blabbo in Caravan—\*Frank Heartall in S. D.—Caleb Quotem—Brush in C. M.

Hay. 1804. Dr. Pangloss—Sir R. Bramble—Hodge.

D. L. 1804-1805. \*Rolando in Honey Moon—\*Fisherman in Lady of the Rock—\*Lord Henry in Personation.

1805-1806. Whimsiculo in Cabinet—\*Tristram Fickle—\*Ben Buntline in Travellers—\*Ali Baba in Forty Thieves—Dicky Gossip—Sir Anthony Bran-

ville in *Discovery*—Le Brush in *Register Office*—  
Wilding in *Gamesters*—\*Capt. All-clack in *Invisible Girl*.

1806-1807. \*Robert in *Curfew*—Ennui in *Dramatist*—Jack Junk in *Birthday*.

1807-1808. \*Storm in *Ella Ros.*—Col. Oldboy—  
\*Echo in *World*—Pendragon in *Which is the Man?*

1808-1809. \*Crape in *Grieving*—Ollapod.

J. Bannister left the D. L. C. at the close of this season, and did not return to it till the new theatre was opened in 1812-1813.

Hay. 1810. \*Fabuletto in *Doubtful Son*.

D. L. 1813-1814. John Dory—1st Gravedigger.

1814-1815. \*Sam Squib in *Past Ten o'Clock*.

\* *Originally.*

### C. G. 1814-1815.

Sept. 12. (First night) Miller and his Men.

13. Lord of the Manor.

14. Child of Nature. Amanthis = Miss Foote,  
(who acted that part with such distinguished applause

last season) 2d app. there: — her 1st app. was on May 26.

15. Hamlet = Young——21. Love in a Village.

17. Henry 4th part 1st. Falstaff = Fawcett : Hotspur = Young : King = Murray : Prince of Wales = Conway.

30. Artaxerxes, with, never acted, the Forest of Bondy, or the Dog of Montargis. Lieut. Macaire = Farley : Blaise (servant to Dame Gertrude) = Liston : Florio (a dumb boy—in love with Lucille) = Miss S. Booth : Capt. Aubri = Abbott : Col. Gontran = Barrymore : Lieut. Landry (friend to Macaire) = Hamerton : Seneschal of Bondy = Egerton : Dame Gertrude (an innkeeper) = Mrs. Davenport : Lucille (her granddaughter — in love with Florio) = Miss Foote :—acted 39 times——a regiment of soldiers arrive at the village of Bondy—Macaire hates Aubri—Col. Gontran dispatches Aubri with a letter—he is to pass through the Forest in the dark — Gertrude expresses her fears on his account—Aubri says he has no fears—and that his dog Dragon is to be his companion—Macaire murders Aubri between the 1st and 2d acts—at the beginning of the 2d act, Dragon returns to the inn, and rings the bell—Gertrude enters with a lanthorn—Dragon takes the lanthorn in his mouth, and makes signs for her to follow him—he conducts her to the place in which Aubri had been buried by Macaire and Landry in a hasty manner—the body is discovered, but the discovery is not made on the stage—Gertrude returns—Florio is suspected of having committed the murder—Gertrude insists that he is innocent—Florio is condemned—in the 3d act, Macaire enters pursued by Dragon—

Dragon had rushed on Macaire the moment that he saw him—Macaire's belt is found smeared with blood—Macaire confesses his guilt—he makes his escape from the guards—and is again pursued by Dragon—Macaire throws himself into a water-fall—Florio is of course acquitted——this Melo-drama is said in the bill to be founded on an historical fact—it is attributed to Henry Harris—it is a very good piece for the sort of thing—quadruped performers are a disgrace to the stage, but the dog of this piece must be exempted from the general censure, the whole plot turning on the sagacity of that animal—the difficulty lies in getting a good actor for the principal part—the original dog was very clever.

Oct. 3. Pizarro. Rolla = Conway, 1st time.

6. Romeo and Juliet. Romeo = Conway : Mercutio = Jones : Capulet = Egerton : Friar Lawrence = Murray : Peter = Simmons : Juliet = Miss O'Neill, from Dublin, 1st app. : Lady Capulet = Mrs. Renaud : Nurse = Mrs. Davenport : — Miss O'Neill was very attractive.

13. Miss O'Neill acted Belvidera.

18. Maid of the Mill. Sir Harry Sycamore = Fawcett : Ralph = Emery : Fanny = Mrs. Liston.

22 and 25. Kemble acted Coriolanus, and Cato.

27. Hamlet was the play at both theatres.

29. Julius Cæsar. Brutus = Kemble : Antony = Conway.

Nov. 1. Wheel of Fortune. Penruddock = Kemble : Hon. Mr. Tempest = Terry : Capt. Woodville = Abbott : Emily Tempest = Miss Foote.

3. Pizarro. Rolla = Kemble : Elvira = Mrs. Renaud.

4. *Isabella*. Biron = Young : Villeroy = Egerton : Carlos = Abbott : Count Baldwin = Murray : Sampson = Simmons : *Isabella* = Miss O'Neill.

5 and 8. Kemble acted Brutus, and Penruddock.

10. *Mountaineers*. Octavian = Kemble.

12. Never acted, *John of Paris*. John of Paris = Sinclair : Pedrigo Potts (an innkeeper) = Liston : Grand Chamberlain to the Princess of Navarre = Taylor : Vincent (an attendant on John of Paris) = Duruset : Princess of Navarre = Miss Stephens : Rosa (daughter to Potts) = Miss Matthews :—acted 17 times—this Comic Op., in 2 acts, was written by POCOCK—the plot is nearly the same as that of *Jean de Paris*—see D. L. Nov. 1—except that there is no character that corresponds with that of Olivier—some alterations in the dialogue were made on the 20th of Jan.—the two pieces are much upon a par as to merit—see Bath Dec. 10.

15. *New way to Pay old Debts*. Sir Giles Overreach = Kemble : Wellborn = Conway : Marrall = Terry : Justice Greedy = Blanchard : Lady Allworth = Mrs. Renaud : Margaret = Miss S. Booth.

17. *Revenge*. Zanga = Kemble : Alonzo = Conway.

19. *Mayor of Garratt*. Major Sturgeon = Middleton, 1st app. there : Jerry Sneak = Liston : Mrs. Sneak = Miss S. Booth :—not repeated.

21. Abbott acted *Romeo*—Conway was ill.

23. *Venice Preserved*. Jaffier = Abbott.

22. *Coriolanus* = Kemble : Volumnia = Mrs. Renaud.

24. *Henry 8th*. Wolsey = Kemble : Cromwell = Abbott.

29. *Richard 3d* = Kemble : Richmond = Abbott.

Dec. 1. Kemble acted Brutus.

6. Mountaineers. Octavian = Kemble :—with, never acted, the King and the Duke, or Which is Which? King of Poland = Jones : Duke of Kalitz = Abbott : Count Lowinski = Terry : Henry (his son) = Duruset : Prince Sigismond (confidant to the King) = Hamerton, Jackinoffski (secretary to the Count) = Simmons : Ulrica (daughter to the Count) = Miss Foote :—acted about 11 times—the King and Prince Sigismond had come to the Count's castle under the assumed names of Col. Radzivil and Capt. Sigismond—the King had fallen in love with Ulrica—he wishes to gain her affections in his assumed character—the Count had promised his daughter to the Duke of Kalitz whom he had never seen, the match having been negociated by his son—a circumstance happens which induces the Count to fancy that Col. Radzivil is the Duke in disguise—the King avails himself of the mistake, and pretends to be the Duke—the real Duke of Kalitz and Henry arrive at the castle—the Duke on finding that the King had assumed his title, determines to assume that of the King—this of course creates confusion—the Count is puzzled to ascertain Which is Which?—he always wishes his daughter to marry the person whom he supposes to be of the higher rank—an explanation takes place between the King and the Duke—they agree that Ulrica should be left to her free choice—she prefers the King—but at the time that she gives him the preference, she believes him to be the Duke—this F. is attributed to Jameson—it is a pretty good piece on the whole—but the plot is improbable.

8. King John = Kemble : Faulconbridge = Conway : Constance = Mrs. Faucit.

13 and 15. Kemble acted Brutus, and Coriolanus.

14. Gamester. Beverley = Young : Stukely = Terry : Lewson = Abbott : Jarvis = Murray : Mrs. Beverley = Miss O'Neill.

20. Macbeth = Kemble : Macduff = Conway.

26. George Barnwell = Conway : Millwood = Mrs. Faucit.

Jan. 2. *Shakspeare's* Tempest. Prospero = Young : Ferdinand = Abbott : *Hippolito* = Mrs. H. Johnston : Caliban = Emery : Stephano = Simmons : Trinculo = Blanchard : Ariel = Miss Matthews : *Dorinda* = Miss S. Booth : Miranda = Miss Foote : —the scandalous mistake in this bill was repeated on the 10th and 18th of Jan., and on the 10th of July.

“ Should Shakspeare rise, and see each murdering  
“ day

“ Scenes cut, and altered, and miscall'd his play,

“ How would the reverend bard regret the shame.”

From the Epilogue to Sir Walter Raleigh.

16. Katharine and Petruchio, by Mrs. Gibbs and Young.

20. John of Paris, 11th time. John of Paris (for the 1st time, with alterations in the dialogue) = Jones : Grand Chamberlain = Blanchard, 1st time.

Feb. 1. Never acted, Brother and Sister. Don Christoval de Tormes (uncle to Isidora) = Fawcett : Don Sylvio de Flores (brother to Camilla—and in love with Isidora) = Duruset : Pacheco (his servant) = Liston : Bartolo (an old servant to Isidora) = Blanchard : Donna Isidora (a young widow) = Miss

Stephens : Donna Camilla = Mrs. Egerton : Rosanthe = Miss Matthews : Agatha = Mrs. Liston :—acted 17 times—this Comic Opera, in 2 acts, was written by Dimond—it is founded on the French piece, on which Mrs. Inchbald founded her *Widow's Vow*, and Atkinson his *Match for a Widow*—see Hay. June 20 1786—and Irish Stage 1786—Donna Isidora had been so ill used by her husband, that, on his death, she had retired to the country, and made a vow never to receive a visit from any man, except a relation—Camilla wants to bring about a match between her brother and Isidora—for this purpose she disguises herself as her own woman—she tells Isidora that Camilla means to play her a trick, and to make love to her in the dress of a man—Isidora, on receiving this information, determines to turn the tables on Camilla—she no longer objects to receive a visit from Don Sylvio—when he arrives, Isidora and all her family consider him as a woman, and treat him accordingly—at the conclusion Don Sylvio marries Isidora—this piece was not printed till 1829, as the author had sold the copyright to Harris, at his particular request.

3. Buskin = Mathews—who is sufficiently recovered from his late severe accident.

4. Stranger. Stranger = Young : Steinfort = Barrymore : Francis = Farley : Tobias = Murray : Solomon = Emery : Peter = Liston : Mrs. Haller = Miss O'Neill.

25. Love Laughs at Locksmiths. Capt. Beldare = Jones.

March 6. *Virgin of the Sun*, and *Aladdin*. Aladdin = Mrs. H. Johnston.

## 11. Farmer's Wife, and Sleep Walker.

27. Never acted, Zembuca, or the Net-maker and his Wife. Zembuca (the Sultan of Persia) = Farley : Selim (Aga of the Janissaries) = Abbott : Mirza (the Net-maker) = Emery : Korac (confidant of Zembuca) = Terry : Buffardo = Liston : Almazaide (betrothed to Selim) = Miss S. Booth : Ebra (wife to Mirza) = Mrs. Gibbs : — acted 28 times——Zembuca is a tyrant—he had caused Almazaide to be conveyed into his palace—he proscribes Selim, and denounces death to any person who should conceal him—Korac warns Selim of his danger—Selim, in the disguise of a Dervise, finds shelter in Mirza's cottage—he is discovered and sent to prison—he makes his escape by the contrivance of Korac and Mirza—the soldiers take up arms in defence of Selim—Zembuca and his party are defeated—Zembuca is precipitated into a moat—Selim proves to be the son and heir of the late Sultan——this dramatic Romance, in 2 acts, was written by Pocock—it is much better calculated for representation than perusal—the author allows it to be a holiday-piece.

28. Henry 4th pt. 1st. Falstaff = Mathews.

31. Never acted, Love in Limbo—Jones — Mathews—Abbott — Blanchard — Mrs. Gibbs—Miss Foote——this Farce is attributed to Millingen—it was acted but twice.

April 7. Never acted, an Opera in 3 acts (founded partly on Beaumont and Fletcher's Pilgrim) called the Noble Outlaw. Prince Zerbino = Conway : Don Cynthio = Sinclair : Don Raphael = Fawcett : Capt. Miguel = Incledon : Astuto = Miss S. Booth : Donna

**Orynthia = Miss Stephens : Lepida = Miss Matthews:**  
—acted 3 times—songs only printed.

15. **Stranger = Kemble : Mrs. Haller = Miss O'Neill :**—the first time of their acting together.

17 and 19. **Kemble acted Brutus, and Macbeth.**

22. **Stranger = Kemble :**—he was taken ill, and **Young** acted the part.

26. and 27. **Kemble acted Penruddock, and Stranger.**

28. **Comus**, revived, with new scenery, dresses, &c. **Comus = Conway : Brothers = Abbott and Miss Foote : Lady = Mrs. Faucit :**—acted 14 times.

29. **Miss O'Neill's bt. Grecian Daughter. Evander = Young : Dionysius = Conway : Philotas = Terry : Melanthon = Murray : Phocion = Abbott : Euphrasia = Miss O'Neill.**

May 1 and 4. **Kemble acted Coriolanus, and Stranger.**

9 and 10. **Kemble acted Penruddock and Stranger.**

15. **Coriolanus = Kemble :**—he was seized with the gout, and **Conway** acted the part.

17. **Comus**, with, never acted, **Fortune of War. Commandant = Abbott : Capt. Greenstock = Blanchard : Altoupee = Jones : Farmer Grunt = Mathews : Vanderscamp = Liston : Madam Toughenough = Mrs. Davenport : Adela = Miss Foote : Susette = Mrs. Gibbs :**—acted 15 times—this F. is attributed to **Kenney**—it is not printed.

18. **Isabella. Biron = Conway.**

22. **Kemble** had been 4 times announced at the bottom of the bill as about to act **Falstaff** in **Henry 4th pt. 1st** on this evening—for the 1st time and for

the last night of his engagement—he continued ill, and did not act any more this season—nor did he ever act Falstaff—Mathews said, that Kemble had rehearsed the character twice—had a very good conception of it, but did not possess physical powers to execute it. (*Stanley.*)

31. For bt. of Mathews. Mail Coach Adventures — Ventriloquy, &c. — with Imitations, in which Mathews will attempt to bring to the recollection of the audience some of their former favourites—viz. King as Sir Peter Teazle—Palmer as announcing a play, and apologizing for the absence of a performer—Parsons as Hangman in Surrender of Calais—Bensley as Eustace de St. Pierre in ditto—Quick as King Arthur—Lewis as Squire Groom—Cooke as Richard the 3d—Suett as Dicky Gossip—to conclude with portraits of several of the present performers — after which, Fontainebleau — and Little Hunchback. Crumpy = Liston : Crosslegs = Mathews.

June 1. Stranger. Tobias = Terry, 1st time.

2. For bt. of Jones. Love and Gout. Old Ardent = Mathews : Buz = Jones : Sir Solomon Gander = Terry : Young Ardent = Abbott : Rusty = Blanchard : Shears = Liston : O'Blunder = Hamerton : Miss Dimple = Mrs. Kennedy : Lady Gander = Mrs. Davenport : Lucy = Miss S. Booth :—with Brother and Sister—after which, Jones will give his Masquerade to all the performers of all the London Theatres, who have kindly accepted his invitation—Scene 1st—a drop scene—introductory dialogue by Jones and Farley—Prologue by Jones—Scene 2d—

the Hall of the Theatre—the Masks arriving—Scene 3d—the Masquerade—with songs, &c.

6. Miss Foote's bt. Alexander the Great. Alexander (for that night only) = Betty : Statira = Miss Foote :—with Aladdin, by Miss Foote.

7. For bt. of Miss Stephens. A new Opera, in 2 acts, called Telemachus. Telemachus = Sinclair : Mentor = Egerton : Eucharis = Miss Stephens : Calypso = Mrs. Faucit : Venus = Miss Matthews : Cupid = Miss Worgman :—not repeated.

9. Emery's bt. Education, with Love, Law, and Physic.

13. Young's bt. Beggar's Opera, in 2 acts. Macheath (1st time and for that night only) = Young :—with Tale of Mystery. Romaldi (1st time and for that night only) = Young.

14. For bt. of Mr. and Mrs. Liston. Music Mad ! Sir Christopher = Mathews : Matthew Method = Liston : Harriet = Mrs. Liston :—with Inkle and Yarico. Trudge = Liston : Sir Christopher Curry = Fawcett : Wowski = Mrs. Liston :—and Forty Thieves. Ali Baba = Liston : Mustapha = Mathews : Morgiana = Miss S. Booth : Cogia = Mrs. Liston.

16. Farley's bt. Timour the Tartar—with Mail Coach Adventures—Brother and Sister—and the Masquerade.

21. For bt. of Mrs. Gibbs. Mail Coach Adventures—Fontainbleau—and Masquerade.

22. Isabella—changed—Miss O'Neill was ill.

28. Miss S. Booth's bt. Never acted there, Will. Sir Solomon Cynic = Terry : Howard = Jones : Mandeville = Egerton : Veritas = Mathews : Realize = Emery : Albina Mandeville = Miss S. Booth : Mrs.

Rigid = Mrs. Davenport : Cicely Copsley (for that night only) = Miss Booth :—with, never acted, Reformation. Capt. Belmont = Jones : Charles (nephew to Sir Christopher) = Abbott : Bob (servant to Belmont) = Blanchard : Sir Christopher Singleton = Murray : Peter (his servant) = Simmons : Caroline (daughter to Sir Christopher) = Miss S. Booth : Miss Araminta Wilkins (her governess—an old maid) = Mrs. Davenport : — Sir Christopher had sent Charles to London to finish his education and improve his morals—Charles returns a man of fashion—Sir Christopher insists that he should reform—Belmont enters disguised as Dr. Polyglot, who had been engaged by Sir Christopher as a tutor for his nephew—at the conclusion, Charles avows that the supposed Dr. Polyglot is Capt. Belmont—Belmont recommends Sir Christopher to give his daughter to Charles—as a virtuous woman is the best safeguard for morality—this is a very poor piece in one act—it is attributed to Pulham.

29. Jane Shore. Hastings = Young : Dumont = Terry : Jane Shore = Miss O'Neill : Alicia = Mrs. Faucit.

July 1. Never acted, Two Doctor Hobbs's—Mathews—Blanchard—Emery—Miss S. Booth, &c.—this Farce was not repeated.

6. Abbott's bt. Exile. Daran = Abbott, 1st time : Alexina = Miss S. Booth, 1st time : — with Critic. Puff = Abbott.

8. Clandestine Marriage. Fanny = Miss Foote.

10. *Shakspeare's* Tempest. Hippolito = Miss Foote.

11. Mr. and Mrs. Bishop's bt. Siege of Belgrade.

Cohenberg (for that night only) = Conway : Leopold = Fawcett : Yuseph = Emery : — with Bombastes Furioso—and (never acted there) Tekeli. Tekeli = Abbott : Wolf = Farley : Isidore = Simmons : Bras-de-fer = Blanchard : Alexina = Mrs. Faucit : Christine = Mrs. Liston.

15. Poor Gentleman. Sir Robert Bramble = Terry.

17. Point of Honour. Durimel = Young : Bertha = Miss Foote.

20. Woodman. Sir Walter Waring = Fawcett.

Miss O'Neill acted Juliet 21 times—Belvidera 26—Isabella 22—Mrs. Beverley 14—Mrs. Haller 20—Euphrasia 6—Jane Shore 4.

Mrs. H. Johnston was not engaged after this season, but she acted for Conway's bt. in 1816—she was a pleasing actress, and, at one time, in considerable favour with the town.

*Her characters—selection only.*

Hay. 1798. Ophelia.

C. G. 1798-1799. \*Amelia in Lovers' Vows—Gaugica in Votary of Wealth—Yarico.

1799-1800. \*Ruth in Wise Man of the East—\*Miss Blandford in Speed the Plough—Jacinta in Lovers' Quarrels—\*Virginia in Paul and Virginia.

1800-1801. Susan in Follies of a Day—\*Madame Perouse in Perouse—Viola in T. N.

Hay. 1801. Josephine in Sighs.

C. G. 1801-1802. \*Amelrosa in Alfonso.

1802-1803. Leonora in Lovers' Quarrels—Clarrinda in S. H.—\*Lady Caroline in John Bull.

D. L. 1803-1804. Widow Bellmour.

1804-1805. Cora—Julia in Rivals—Mrs. Love-more—Sigismunda—Juliet.

C. G. 1805-1806. Juliana in Honey Moon.

Bath 1806-1807. Orrila—Kitty in High Life—Albina Mandeville—Lydia Languish—Country Girl—Lady Restless.

C. G. 1807-1708. Beatrice in Much ado—Letitia Hardy—Statira—Amanthis in Child of Nature.

1808-1809. \*Alexina in Exile—Miranda in B. B.—Lady Townly—Angela in C. S.—Estifania.

1809-1810. Edmund in Blind Boy—Indiana—\*Agnes in Free Knights—Belinda in All in the Wrong—Lady Eleanor Irwin—Miss Dolly Bull—Mrs. Ferment in School of Reform.

1810-1811. Rosalind—Princess Gunilda in Gustavus Vasa—Desdemona—Marcia in Cato—\*Zorilda in Timour the Tartar—Helena in All's well—Berinthia in Trip to Scarborough.

1811-1812. Perdita in W. T.—Imogen.

1812-1813. Angelica in L. for L.—Hippolito in Dryden's Tempest—Sylvia in R. O.—\*Almeyda in Renegade.

\* *Originally.*

## HAY. 1815.

July 17. (First night) Bold Stroke for a Husband  
—with Rival Soldiers. Nipperkin = Tokely.

18. John Bull. Job Thornberry = Terry : Peregrine = Foote, from Edinburgh, 1st app. : Dan = Mathews : Mary = Mrs. Haywood, 1st app. there.

19. Not acted 12 years, Richard 3d. Richard = Meggett, from Edinburgh, 1st app. : Henry 6th = Foote : Richmond = Terry : Lady Anne = Mrs. Haywood :—Meggett was most cruelly used by the bigotted admirers of Kean.

20. Poor Gentleman. Ollapod = Mathews.

22. Love and Gout, with Beehive.

24. Mountaineers. Octavian = Meggett, 1st time : Bulcazin Muley = Foote : Zorayda = Mrs. Haywood.

25. Never acted, "My Wife! What Wife?" St. Ermont = Terry : Paddeen (his servant) = Tokely : Pap = Russell : Governor Hurricane (father to Constantia) = Mathews : Col. Gayton (friend to St. Ermont) = Jones : Constantia = Mrs. Haywood : Mrs. Gayton = Mrs. Gibbs : Mrs. Bobbin = Miss De Camp : Nurse = Mrs. Grove :—acted 6 times——St. Ermont and Constantia were contracted—a female had accused Constantia to St. Ermont of intended perfidy towards him—he had not only believed the accusation without proof, but had married the female—she had afterwards deserted him—and he had taken a dislike to the whole sex—St. Ermont is arrested for

£50—and Col. Gayton for £1000—they meet in the house of a bailiff—Gayton pays St. Ermont's debt—and makes his own escape in Paddeen's clothes—in the 3d act, St. Ermont and Gayton discover that they had each of them married the same woman—Gayton had married her a year before St. Ermont—the latter is consequently at liberty—Mrs. Gayton acknowledges the falsehood of her accusation, and the play ends with the union of St. Ermont and Constantia——this C. in 3 acts was written by Barrett—it is a poor piece.

Aug. 2. Iron Chest, Sir Edward Mortimer = Meggett, 1st time : Fitzharding = Foote : Orson = Tokely.

5. Never acted, Living in London. Lord Clamorcourt (a candidate for popularity) = Foote : Vivid = Jones : Motley = Mathews : Potiphar (nephew to Specious—bred a Quaker) = Tokely : Specious (an usurer) = Terry : Apeton = Johnson : Lord Killcare (a spendthrift) = Russell : Neville = Jephson : Lady Clamorcourt (an amiable woman) = Mrs. Belfield : Lady Killcare (a woman of fashion) = Miss Greville : Prudence (daughter to Specious) = Mrs. Haywood : —acted 9 times——this C., in 3 acts, is attributed to Jameson—there is little or no plot—but some parts of the dialogue are well written—Neville is brother to Lady Clamorcourt—Vivid occasionally assumes the name of Neville—this creates confusion—Neville is arrested by Specious—Lord Clamorcourt gives Potiphar money to pay the debt—Potiphar gives the money, and a letter from Lady Clamorcourt, to Vivid—Vivid fancies that Lady Clamorcourt is in love with him—he makes her a visit, and announces himself to the

servant by the name of Neville—she is surprised at seeing Vivid instead of her brother—at the conclusion, Vivid marries Prudence.

14. Village Doctor, in 2 acts. (taken from World in a Village) Dr. Grigsby = Mathews : Jollyboy = Tokely : Louisa = Mrs. Haywood : Mrs. Allbut = Mrs. Grove :—acted 6 times.

19. Castle Spectre. Osmond = Meggett : Father Philip = Tokely : Hassan = Terry.

22. Never acted, Chip of the Old Block, or the Village Festival. Chip (a drunken Cooper) = Mathews : Sir Andrew Single = Terry : Capt. Single (his nephew) = Barnard : Andrew Forester = Grove : Robert Lowland (in love with Rose) = Tokely : Farmer Lowland (his father) = Foote : Emma = Miss Matthews : Lady Evergreen (her aunt) = Mrs. Grove : Rose (in love with Robert) = Mrs. Gibbs : Jane (daughter to Chip) = Mrs. Dornton :—acted 14 times—this is a poor musical F. by E. P. Knight the actor—there is little or no plot—Capt. Single and Emma are mutually in love—at the conclusion they are united—Chip gives his daughter to Andrew, and calls her a Chip of the Old Block.

25. Provoked Husband. Lord Townly = Meggett : Sir Francis = Tokely : John Moody = Mathews.

28. Darkness Visible, and Critic. Puff = Jones.

29. Terry's bt. Man of the World. Sir Pertinax = Terry, 1st time : Betty Hint = Mrs. Gibbs.

31. For bt. of Jones. Who wants a Guinea? Barford = Meggett : Sir Larry = Jones :—with Son in Law. Bowkitt = Jones.

Sep. 4. For bt. of Mathews. Young Quaker. Young Sadboy = Jones : Chronicle = Terry : Sha-

drach = Wewitzer : Clod = Mathews : Dinah = Mrs. Gibbs : Pink = Mrs. Haywood :—with 1st act of Love a-la-Mode. Sir Archy (after Cooke's manner) = Mathews :—and Dead Alive. Motley = Mathews.

6. Never acted there, Town and Country. Reuben Glenroy = Meggett : Trot = Tokely : Cosey = Terry : Hawbuck = Mathews : Mrs. Trot = Mrs. Gibbs.

8. For bt. of Mrs. Gibbs. Never acted there, Secrets worth Knowing. Rostrum = Jones : Nicholas = Mathews : April = Terry : Undermine = Tokely : Plethora = Russell : Egerton = Meggett : Sally Downright = Mrs. Gibbs :—with Killing no Murder, and Travellers Benighted.

12. For bt. of Tokely, and Mrs. Haywood. Heir at Law. Dr. Pangloss = Terry : Zekiel = Tokely : Cicely = Mrs. Haywood.

## BATH 1814-1815.

Oct. 1. Haunted Tower. Cicely = Miss Rennell, from C. G.

22. Frederick the Great—this piece came out at the Lyceum Aug. 4 1814—it is called an Operatick

anecdote, in 3 acts—the cast was—Frederick the Great = Raymond : Charles, Baron of Felsheim = T. Cooke : Theodore D'Hartiman = Pyne : Count D'Herleim = J. Wallack : Stock = Knight : Brandt = Fawcett : Matilda = Miss Kelly : Charlotte = Mrs. Orger :—Songs only printed.

Dec. 6. Grimaldi acted Acres for his bt.

8. Mathews gave his Mail Coach Adventures.

10. Policy. Lady Lucretia Limber = Mrs. Jarman, from York, 1st app. :—with John of Paris. John of Paris = Warde : Pedrigo Potts = Woulds : Theodore = Hoddeson : Grand Chamberlain = Grosette : Princess of Navarre = Miss Nash : Olivia (disguised as Vincent) = Miss Rennell : Rosa = Mrs. Woulds :—this piece was most judiciously compiled from the two Dramas produced at D. L. and C. G., to both of which it was decidedly superiour—it chiefly followed the C. G. piece, but the character of Olivia was taken from Jean de Paris—John of Paris' songs were omitted, or given to Theodore—Woulds and Miss Rennell acted very well—Warde excellently—the piece was very successful.

17. Forest of Bondy. Macaire = Warde : Capt. Aubri = Stanley : Blaise = Woulds : Lucille = Mrs. Chatterley.

29. Romeo and Juliet. Romeo = William Macready : Mercutio = Stanley, 1st time : Capulet = Bengough, 1st time : Friar Lawrence = Charlton : Peter = Woulds, 1st time : Juliet = Mrs. Chatterley : Lady Capulet = Mrs. Weston, 1st time : Nurse = Mrs. Jarman, 1st time :—with Aladdin. Aladdin = Warde : Kazrac = Chatterley :—W. Macready was the son of Macready formerly of C. G.—he had

been educated at Rugby, and had performed in the North of England with success—the Manager paid him the compliment of new-casting Romeo and Juliet to the best advantage—and ensured him a good house by bringing out Aladdin on the same night—Aladdin was very successful—it was gotten up with new scenes, dresses &c. at a great expense—Warde acted very well, but he was too good an actor to play in such a piece.

31. Earl of Essex = W. Macready : Queen Elizabeth = Mrs. Weston :—the bill announced this as Brooke's play, but it was Jones' play, which was really acted.

Jan. 3. Hamlet = W. Macready : Laertes = Warde : Queen = Mrs. Weston : 1st Gravedigger = Chatterley :—he left off the old stage trick of pulling off numberless waistcoats to make the gallery laugh—he said, if he could not gain applause without having recourse to such an expedient, he would go without it.

5 and 7. W. Macready acted Romeo, and Orestes.

10. Royal Oak. King Charles = W. Macready.

12 and 14. W. Macready acted Hotspur, and Daran.

13. Warde's bt. Curfew. Fitzharding = Warde : Matilda = Mrs. Weston :—Warde acted very well.

17 and 21. W. Macready acted Hotspur and Alexander.

26. Not acted since 1735, Richard the 2d.—(it should have been not since 1739)—Richard 2d = Macready : Bolingbroke = Warde : York = Bengough : Norfolk = Cunningham : Northumberland = Ash :

Aumerle = Comer : Lancaster = Egan : Bishop of Carlisle = Charlton : Queen = Mrs. Vining : Duchess of York = Mrs. Weston :—the alterations made on this occasion were little or nothing more than omissions, except that the lines about Bolingbroke's affectation of popularity were improperly taken from the king, and given to Aumerle—Wroughton's alteration is not a bad one, but he has omitted too much of the original play—for this reason the Bath alteration was the better of the two—in particular, the scene at the Lists was retained—it was well managed (as at C. G. Feb. 6 1738) and produced a good effect in representation—the play was gotten up at some expense and was well acted—it was however performed but twice, and that to bad houses.

28. Gamester. Beverley = W. Macready : Mrs. Beverley = Mrs. Weston.

Feb. 2. George Barnwell = W. Macready : Millwood = Mrs. Weston :—with Midas, by Chatterley—he acted very well.

7. Hero of the North. Gustavus = W. Macready : Frederica = Mrs. Mountain :—she had acted several nights.

14. Mrs. Weston's bt. Riches. Luke = W. Macready : Lady Traffic = Mrs. Weston :—Stanley acted Heartwell well, tho' the part was quite out of his usual line of acting.

16. Fontainbleau. Lackland = W. Macready :—he ought never to have attempted any part in Comedy, which was not quite serious.

18. Macready's bt. Riches—he acted Luke well.

23. Stanley's bt. Mysteries of the Castle. Hilario

= Stanley : Carlos = Warde : Fractioso = Chatterley : Constantia = Mrs. Mountain : — with Aladdin — a good house—£204 15 0—Comer acted Cloddy well.

March 7. Chatterley's bt. Clandestine Marriage. Lord Ogleby = Chatterley : Lovewell = Warde : — with Little Hunchback, and Paragraph—Chatterley acted Lord Ogleby very well—Little Hunchback was hissed—and very few persons in the boxes stayed out the Paragraph.

9. Travellers Benighted. Robert = Stanley : — with For England Ho ! Guillaume = Stanley : — he played both the parts well.

14. Bengough's bt. Speed the Plough. Sir Philip Blandford = Bengough : Sir Abel Handy = Chatterley : Bob Handy = Stanley : Henry = Warde : — Chatterley and Warde acted very well—Stanley was very good—particularly in the dance.

28. Barbarossa. Achmet = Betty : — since the 1st season of his acting as a man, he had had no engagement in London—but he had a never failing resource in Bath—he acted 8 nights.

30. Othello = Betty : Æmilia = Mrs. Weston : — this was one of her best parts, but she did not like it—the whole performance was flat, with the exception of Mrs. Weston.

April 1. Lady of the Lake. Fitz-James = Warde, 1st time : Roderic Dhu = Stanley, 1st time.

4. Zenobia. Rhadamistus = Betty, 1st time.

— Mrs. Davison acted 5 nights.

May —. Miss S. Booth acted 4 nights.

11. Oroonoko = Warde, his last app. but one upon the stage.

13. Mrs. Chatterley's bt. Castle Spectre. Os-

mond = Betty : Father Philip = Chatterley : Angela = Mrs. Chatterley :—Warde was to have acted for Mrs. Chatterley's bt., but was obliged to go to London on business of consequence—on his return to Bath, he resumed his profession.

20. Comer's bt. Cure for the Heart-ache. Frank Oatland = Comer :—with West Wind. Sir Toby Jestall = Chatterley : Dr. Buckthorn = Woulds : Peter = Comer : Lady Jestall = Mrs. Jarman : Molly = Miss Rennell.

West Wind, or Off for London, is a musical F. by Wastell—it is a poor piece—it was written to expose the folly of practical jokes—the plan was better than the execution—it came out at the Lyceum on Sep. 29 1812—the original cast was—Sir Toby Jestall = Penley : Dr. Buckthorn = Oxberry : Peter (servant to Sir Toby) = Knight : Charles (nephew to Sir Toby) = J. Smith : Lady Jestall = Mrs. Harlowe : Molly (wife to Peter) = Mrs. Bland :—Sir Toby had sent Charles 100 miles by way of a joke—Charles determines to be revenged—he writes a letter, as from the Herald's Office, to inform Sir Toby that he is made a baron—Sir Toby sets off for London—at the conclusion, Charles acknowledges that the supposed peerage was only a joke, and played off by way of retaliation—Buckthorn insists that the Wind is the primary cause of all diseases, and that when it is in the West, it produces madness.

23. Every one has his Fault. Edward = Miss Jarman :—she acted very well.

June 1. Merope. Dorilas = Warde : Merope = Mrs. Weston :—Warde's first dress was much too fine—in the 5th act, in prison, he appeared in a still

finer dress, and without chains—a change of dress under the existing circumstances was absurd—and Merope says to him—"he swears to free thee from "thy chains."

July 8. Merchant of Venice. Shylock = Kean :—Kean was dressed too fine—he did not make any attempt to look like *old* Shylock, as he ought to have done—in some parts of the 3d and 4th acts, he was exquisite—particularly when he said to Tubal—"Is "it true? is it true?"—in his last speech but one—"I am——content"—he made a most happy pause, as if it almost choked him to bring out the word.

13. Othello = Kean.

14. Richard the 3d = Kean :—Richard was Kean's best part—but he overdid his death—he came up close to Richmond, after he had lost his sword, as if he would have attacked him with his fists—Richmond, to please Kean, was obliged to stand like a fool, with a drawn sword in his hand, and without daring to use it.

15. Macbeth = Kean :—Macbeth was not one of his best characters.

In the course of the season, Warde acted Florizel—Hardyknute—William Wyndham—Ribaumont—Charles Euston—Sir Edward Mortimer—Claudio in Much ado—Romeo—Leon, &c.

Stanley acted Doricourt—Benedick—Duke Aranza—Howard in Will—Don Julio in Bold Stroke—Gossamer, &c.

Chatterley acted Hardy—Dogberry—Sir Solomon Cynic—Watty Cockney, &c.

## OLD PLAYS.

A Gentleman, in 1814-1815, published 6 vols. of old plays—for which the public are greatly indebted to him.

In his preface he says—"there is no doubt a great inequality in the different writers, and indeed in their several works—they are certainly inferior to what the public might have expected from the temporaries of Shakspeare, if it were not remembered that Shakspeare was a prodigy in his own time, as well as in ours—neither has the Editor in his most sanguine moments, presumed to place them on a level with the works of Beaumont and Fletcher, or Jonson, or Massinger—but he believes it will be conceded to him, that they have many excellencies in common with those great men—the same peculiarities in their language, their manner of thinking, and their moral feeling—in brief, that they are of the same school \* \* neither will it be denied that the Drama of that age had its defects—on the contrary, the Editor admits, that the reader will not unfrequently discover scenes that might have been wrought up with more skill, and plots that might have been disentangled with less perplexity, incidents in themselves unimportant, sometimes brought prominently forward, but still more frequently important incidents slurred over without their proper force, particularly in the

“concluding scenes \* \* there is a nervous—an  
 “unshrinking honesty about these old writers, that  
 “may certainly offend the over-delicate and morbid  
 “sensibility of people accustomed only to the tame-  
 “ness of modern life and language—but it no more  
 “resembles the tricked-up licentiousness and puling  
 “immorality of some modern authors, read without  
 “scruple, than the nakedness of an Indian does that  
 “of a common prostitute \* \* in consequence of  
 “the vigilant research and laudable industry, with  
 “which our ancient plays have of late years been  
 “collected, the copies, that were formerly (compara-  
 “tively at least) cheap and common, are now no  
 “longer to be met with, or must be purchased at a  
 “rate which few are inclined, and fewer can afford,  
 “to pay—Theobald, it is well known, had a collec-  
 “tion of nearly 300 of the ancient quartos—and  
 “from his pecuniary circumstances, it is not pro-  
 “bable that they were collected at any considerable  
 “expense—what would be the cost of a similar col-  
 “lection now, must be left to the determination of  
 “those who have attempted to form one, though some  
 “conjecture may be formed from the prices affixed  
 “to them in catalogues \* \* this scarcity of the  
 “ancient quartos, so much felt and complained of,  
 “was what the Editor of the present selection pro-  
 “posed in part to supply and remedy \* \* he  
 “trusts that few of the plays, which are now re-pub-  
 “lished, will be deemed unworthy of preservation,  
 “and he was particularly desirous not to include  
 “any which are strikingly offensive against decorum  
 “—nor any which his readers in general could be  
 “supposed to possess before”——he declined insert-

ing any of Shirley's or Brome's plays, in the expectation that a complete edition of their works would be published at no distant time.

The Editor of these plays might have added, that the generality of old plays, with all their faults, are vastly preferable to the numberless cold Tragedies, and insipid Comedies, which have been written in modern times—

“ For better is the Nile-impregnate soil,  
 • • “ though some rank weeds it nourish,  
 “ Than the dead waste, that borders it around,  
 “ Which neither aliment, nor poison, bears.”

*Greatheed's Regent.*

*Vol. 1.*

1. Dr. Faustus—see Dr. Faustus by Mountfort, T. R. 1686.

2. Lust's Dominion, or the Lascivious Queen—see Abdelazer, D. G. 1677.

3. Mother Bombie—Candius, the son of Sperantus, and Livia, the daughter of Prisius, are mutually in love—their parents oppose their union—the young persons are dressed in the clothes of Accius and Silena—the old men consent to their marriage—Mæstius and Serena are supposed to be the children of Vicina—at the conclusion, Vicina, who had nursed the son of Memphio and the daughter of Stelio, acknowledges that she had exchanged her own children—Accius and Silena—for the children committed to her care—so that Mæstius is really the

son of Memphio, and Serena the daughter of Stellio—Mother Bombie is a fortune-teller, or cunning woman—she is called the good woman of Rochester—this is a dull C. by Lyly—it was printed in 1594, and had been acted by the children of Paul's.

4. Midas—this is an indifferent C. by Lyly—it was printed in 1592, and had been acted before Queen Elizabeth by the children of Paul's—Lyly has treated the fabulous story of Midas in a serious manner—Bacchus promises to give Midas any one thing that he may wish for—Midas wishes that whatever he touches may be turned to gold—he is nearly starved, as his food turns to gold—he applies to Bacchus—Bacchus directs him to bathe in the river Pactolus—the river is turned into a golden stream, and Midas is released from his foolish wish—Pan and Apollo contend for superiority in music and singing—Midas gives the preference to Pan, and Apollo changes the ears of Midas into those of an ass—in the last scene, Midas supplicates Apollo, and the ass' ears fall off—Langbaine says the story of Midas is related at large by Apuleius—the Compiler of the *Biographia Dramatica*, and the Editor of the old plays re-printed in 1814, say the same—but they probably only copied Langbaine—the name of Midas does not occur in Apuleius—that of Pan but once—Ainsworth refers us to Ovid—the contention between Pan and Apollo is taken from the 11th book of the *Metamorphoses*—but with this difference, that, in Ovid, Imolus is the judge and decides in favour of Apollo—Midas alone disapproves of his decision, and is in consequence rewarded by Apollo with the ears of an ass—Maximus Tyrius speaks of Midas' foolish

wish, but says nothing of the contention between Pan and Apollo.

*Vol. 2.*

5. *Endymion, or the Man in the Moon*—this Comedy, or rather Masque, was written by Lyly—it was printed in 1591, and had been acted at Court by the children of Paul's—Endymion is in love with Cynthia, but at a respectful distance—Tellus is in love with Endymion—she is piqued at the preference which he gives to Cynthia—and applies to a Witch for her assistance—Endymion falls asleep—the Witch by her arts causes him to sleep so sound that he cannot be awakened—she also transforms him from a youth into an old man—Eumenides, the friend of Endymion, is sent by Cynthia into Thessaly to find a remedy for Endymion—on his return he says, that Endymion will awake, if Cynthia will kiss him in his sleep—Cynthia kisses him, and he begins to stir—he afterwards recovers his youth—Cynthia promises Endymion her favour, but gives him no farther encouragement——this play is supposed to have been written for the amusement of Queen Elizabeth, and with a view of complimenting her under the character of Cynthia—for D'Urfey's Opera on the same story, see D. L. 1697.

6. *Antonio and Mellida*, an historical play by Marston, 1602—Antonio, the son of Andrugio the Duke of Genoa, is in love with Mellida the daughter of the Duke of Venice—the latter, having vanquished the Duke of Genoa, proclaims a high reward

for the heads of Andrugio and Antonio—Antonio comes to Venice disguised as an Amazon—he discovers himself to Mellida, and prevails on her to elope with him—he gives her a note to point out the place of meeting—she drops the note—her father finds it and is greatly enraged—Antonio makes his escape as a sailor, and Mellida as a page—the Duke recovers Mellida—Andrugio surrenders himself—Antonio is brought on in a hearse—the Duke is reconciled, and gives his daughter to Antonio—this is on the whole a good play—the under characters, with the exception of Rosaline, have little to recommend them—the names of two pages in this play are so indecent, that they must not be mentioned.

7. *What you Will*, by Marston, 1607—Albano, a Venetian merchant, is supposed to be drowned—his wife Celia is on the point of being married to Laverdure a Frenchman—Albano's brothers are indignant at this—Jacomio, who is in love with Celia, proposes to them to dress up Francisco, a perfumer, as Albano, in order to defer the marriage—Francisco is supposed to have a strong personal resemblance to Albano—Laverdure's page overhears the plot—Albano returns and is mistaken for the perfumer—they both enter together—Celia supposes her husband to be a fiddler, whom Laverdure had prepared to oppose the perfumer—a comic scene ensues—at the conclusion Albano convinces Celia, that he is really her husband—this is on the whole a pretty good C., but there are several dull characters.

8. *Parasitaster, or the Fawn*—this C. was written by Marston—it was printed in 1606, and had been acted at Black Friars by the Children of the Revels

—the Duke of Ferrara had wanted his son Tiberio to marry, and had proposed Dulcimel, the Duke of Urbino's daughter to him as a wife—Tiberio was averse from matrimony—the Duke had then sent him to Urbino to solicit the lady's hand for his father—Dulcimel falls in love with Tiberio—she pretends to her father that Tiberio had endeavoured to obtain her affections for himself, and adds that it would be very easy for him to do so—she afterwards tells the Duke that Tiberio had sent her a scarf and a love letter—and that he meant to get into her chamber window by means of a tree which grew close to it—the Duke tells all this to Tiberio, and orders him to leave Urbino—the Duke, who is very conceited of his own wisdom, does not in the least perceive his daughter's drift—Tiberio takes the hint, and marries Dulcimel—the Duke of Ferrara follows his son to Urbino, disguised as Faunus—in his assumed character he obtains the confidence of the Duke of Urbino, of Tiberio, &c.—at the conclusion he discovers himself—Langbaine has rightly observed that the main plot of this play is borrowed from Boccace day 3 novel 3—there is an underplot, which relates to the unreasonable jealousy of Don Zuccone—to Nymphodoro, who is a general lover, &c.—this is on the whole a good C.—but some parts of it are dull.

*Vol. 3.*

9. *Wonder of a Kingdom*—a moderate C. by Dekkar, 1636—Angelo is in love with Fiametta, the daughter of the Duke of Florence—the Duke wants

her to marry the Prince of Piza—on discovering her attachment to Angelo, he banishes him—Angelo returns disguised as a French Doctor, and is at last married to Fiametta—the underplot has not much to recommend it—Jacomo exercises a noble hospitality to distressed persons—Torrenti reduces himself to poverty by an expensive and foolish manner of living—the two characters are well contrasted, but in a dramatic point of view they are dull—Tibaldo is in love with Dariene the wife of an old nobleman—he prevails on his sister to introduce him to her in female apparel—Dariene's daughter falls in love with Tibaldo, and he gives up all thoughts of her mother—in the 5th act, Angelo says

- “ I have climb'd too many of such fruitless  
 “ trees ;  
 “ Yes, and have pull'd the apples ;  
 “ And when I touch'd 'em, found 'em turn'd to  
 “ dust.”

this seems to be an allusion to the apples of Sodom and Gomorrah mentioned by Chrysostom—see the 4th vol. of Savile's edition p. 200.

10. Old Fortunatus—see C. G. April 12 1819.

11. Bussy D'Ambois—see T. R. 1691.

12. Monsieur D'Olive, by Chapman, 1606—this is on the whole a good C.—Vandome, on his return from travel, finds his sister, the Countess St. Anne, dead, but not buried ; her husband having embalmed her body, and secluded himself from society for the sake of passing his time with her—Vandome likewise finds, that the Countess Vaumont had forsworn the light and confined herself to her chamber, in con-

sequence of her husband's groundless jealousy—Vandome persuades St. Anne to bury his wife—he pretends to be in love with Euryone, and requests St. Anne to plead his cause with her—St. Anne falls in love with Euryone—Vandome confesses that his own love to her was only a pretence—he next undertakes to make the Countess Vaumont break her vow—for this purpose he tells her that her husband makes love to a lady of the court, and that she may surprise them together, if she will—she goes to the place pointed out by Vandome, but does not find her husband—Vandome acknowledges the trick which he had played her, and she is reconciled to her husband—St. Anne marries Euryone—D'Olive is a foolish conceited fellow, who is turned into ridicule for the amusement of the Duke—the Duke pretends to send him ambassador to the King of France, with a view that the King should interfere about the burial of the Countess St. Anne, who was his niece—D'Olive takes on himself the state of an ambassador—in the 4th act he is told that the lady is buried, and that his embassy is buried with her—D'Olive is rather a tiresome character, as he says a great deal, and does but little—Vandome, in the 3d act, observes—

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“ And so the Persian King  
 “ Made the great river Ganges run distinctly  
 “ In an innumerable sort of channels.”

It was the Gyndes, not the Ganges, which Cyrus divided into 360 channels—see Herodotus b. 1. ch. 190.

*Vol. 4.*

13. *May Day*—the scene lies at Venice—the play is supposed to take place on *May Day*—Lorenzo, an old gentleman of rank, is in love with Francischina the wife of Quintiliano—he employs Angelo to get him access to her—Angelo makes Lorenzo believe that Francischina is willing to receive a visit from him, provided he will come in a disguise—Lorenzo disguises himself as Snail the chimneysweeper—two or three persons, who are let into the secret, accost him in the street as Snail, and detain him—he is impatient to be gone—Francischina pretends that her husband is coming, and hides Lorenzo in the coal-hole—Quintiliano drags him in—he threatens to put him into a coal sack, and hang him up for a sign—but at the request of one of his friends he dismisses him—Lorenzo, at his return home, sees Aurelio courting his daughter Æmilia—he takes notice of Aurelio's dress, but dares not go near them for fear of discovering himself—Angelo makes Aurelio change his clothes—and Francischina, dressed as Aurelio, supplies his place with Æmilia—Lorenzo fancies that Francischina had come to his house for love of him—at the conclusion, Lorenzo consents to the union of Aurelio and Æmilia—in the underplot, Leonora turns out to be a man, and Lionell to be a woman—this C. was written by Chapman—it was printed in 1611, and had been acted at Black Friars—it is a pretty good play on the whole, but there are

some dull characters in it — see *Love in a Sack* L. I. F. June 14 1715.

14. *Spanish Gipsy*—a very good C. by Middleton and Rowley—there are 2 editions of it in 4to—one of 1653, the other of 1661—Langbaine says it had been acted at D. L. and Salisbury Court—about 12 years before the play begins, Alvarez had killed the father of Lewis de Castro, for which he was banished—he, with his wife, assumes the disguise of a gipsy—her niece Pretiosa gives the title to the play—she is not conscious that she is in reality Constanza the daughter of Fernando, Corregidor of Madrid—in the 1st act, Roderigo, Fernando's son, ravishes Clara the daughter of Don Pedro—she examines the chamber and takes away a crucifix, in the hope of discovering who her ravisher may be—Roderigo repents of what he has done—pretends to go to Salamanca, but remains at Madrid in the habit of an Italian—he becomes the poet to the gipsies—Clara faints in the street in consequence of a fright—she is carried to the house of Fernando, and recognises the chamber, in which she had been before—on the sight of the crucifix, Fernando is convinced that his son must have been the ravisher—he commands the gipsies to act a play before himself and his friends—they do so—but an end is put to it by an accident—Fernando knows his son, and reprimands him sharply—but readily consents to his marriage with Clara, whom Roderigo had seen again as a spectator of the play—Don John, being desperately in love with Pretiosa, turns gipsy—during the representation of the play, he is struck by a gentleman called Diego, whom in return he severely wounds—this puts a stop to

the play—Don John is tried and condemned for wounding Diego—Pretiosa having in vain solicited his pardon, her aunt discovers herself to Fernando, and presents his daughter to him—Diego recovers ; and Don John marries Pretiosa—Lewis de Castro is reconciled to Alvarez—Sancho and his man are two comic characters who join the gipsies—that part of the plot which concerns Roderigo and Clara, is taken from a novel, called the Prevalence of Blood—the part which concerns Pretiosa is taken from a novel, called the Little Gipsy.

15. Changeling—see D. L. Nov. 7 1789.

16. More Dissemblers besides Women, 1657—a good play by Middleton—Lactantio, who gives the title to the piece, is nephew to the Cardinal of Milan—he is much addicted to women, but pretends to dislike them, in order to please his uncle—he has secretly an old sweetheart disguised as a page, but is in love with Aurelia—the Dutchess of Milan had made a vow to her late husband that she would never marry again—she perseveres for 7 years, and is greatly encouraged in her resolution by the Cardinal—Andrugio, the General, returns as a conqueror—the Dutchess immediately falls in love with him—in order to blind the Cardinal, she pretends that Lactantio is the person on whom she had placed her affections—an artifice which gains him over—the Dutchess offers her hand to Andrugio, who respectfully declines it—this determines her to keep her vow—Aurelia marries Andrugio, having been previously refused by Lactantio, who thought himself sure of the Dutchess—Lactantio is forced to marry

the supposed Page, who in the 5th act calls out for a midwife.

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17. *Women beware Women*—T. by Middleton, 1657—Leantio, who is in rather low circumstances, runs away with Brancha, a Venetian Lady—at the opening of the play he brings her to his mother's house—the newly married couple are very fond of each other, but Leantio is obliged to be absent for some few days on business—Livia, who gives the name to the play, is a rich widow, without any scruple about the means which she uses for the gratification of her own lust, or that of her friends—her brother, Hippolito, is in love with his niece Isabella, but ashamed of his guilty passion—Livia is so accommodating as to assure Isabella that she is not really his niece—Isabella is afterwards married to Guardiano's foolish Ward, yet she still keeps up her connexion with Hippolito—the Duke of Florence sees Brancha at a window and falls in love with her—by the assistance of Guardiano and Livia, he seduces her, and makes no secret of his passion for her—Leantio, thus abandoned by his wife, is persuaded to cohabit with Livia—this is done so openly, that Hippolito resents it, and kills Leantio—Livia, in revenge, acknowledges that Isabella is truly his niece—they patch up their quarrel with a secret determination of vengeance—the Duke marries Bran-

cha—a play is performed before them, in which Livia, Isabella, Hippolito and Guardiano have parts—they are all really killed during the representation of the play—the Duke is poisoned—Brancha stabs herself—the catastrophe of this Tragedy is bloody, but the language rarely rises above that of serious Comedy—on the whole this is a good play, but the 5th act is bad.

18. Trick to catch the old one—see L. I. F. 1665—Lucre and Hoard are usurers and sworn enemies—Witgood, Lucre's nephew, is an extravagant fellow, who has mortgaged his estate to his uncle, and is reduced to poverty—he passes off his Courtezan for the Widow Medlar, with £400 a year—Lucre, in order to promote Witgood's marriage with the Widow, and to spite Hoard, who wants to marry her, restores the mortgage—Hoard actually marries the Widow, having previously paid Witgood's debts to get rid of a supposed pre-contract, which she had given him—at the conclusion of the play, the Courtezan and Witgood promise to reform—he marries Hoard's niece.

19. A new Wonder, a Woman never Vext—see C. G. Nov. 9 1824.

20. Appius and Virginia—see L. I. F. 1670.

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21. Thracian Wonder—by Webster and Rowley 1661—the merit of this play consists in the language—the plot is wild and romantic to the last degree—

it comprehends the wonders which had happened in Thrace for 20 years—Pheander, the king of that country, finding that his daughter, Ariadne, has a child, is with difficulty prevented from killing her with his own hand—Radagon, the son of the king of Sicily, acknowledges himself to be the father of the child—Pheander sends them both to sea, but separately, and in such a condition that there is every probability of their being drowned—they are however thrown on the coast of Thrace, where they turn shepherd and shepherdess—they meet, but do not know one another—the child, who is called Eusanius, becomes a man—he had been carried to Africa, and in the 3d act we find him in love with the princess, and beloved by her—the king banishes him, and he returns to Thrace—in the 5th act, the kings of Sicily and Africa make war on the Thracians—after much fighting, it is agreed to decide the contest by single combat—Radagon is the champion for the Sicilians, and Eusanius for the Thracians—they do not know that they are father and son—Pheander, from the devices on their shields, concludes, that the Oracle, which had been given him several years ago, is fulfilled—an explanation takes place, and all ends happily—there is an underplot which concerns Palemon, a shepherd, who runs mad for love of Serena—the conclusion of this play has a considerable resemblance to that of Brooke's *Earl of Westmoreland*—in both these plays the fate of two kingdoms is to be decided by single combat—the champions are a father and a son, who do not know themselves to be such—the conditions are much the

same, but Brooke makes the son kill the father, and then discover whom he had killed.

22. *English Traveller*, by Heywood, 1633—Langbaine says it had been acted at the Cockpit in D. L.—this Tragi-Comedy consists of two distinct plots—Young Lionel, during the absence of his father, who is abroad, leads a riotous life—in this he is abetted by Reignald, his father's servant—the old man returns—Reignald persuades him that his house is haunted, &c.—at last all his artifices are discovered, but old Lionel first forgives his son, and then Reignald—this plot is taken from the *Mostellaria* of Plautus—the other plot is more serious, but by no means tragic, except that one of the D. P. dies—Young Geraldine, the *English Traveller*, is in love with Wincot's wife, but virtuously—they agree to marry if she should survive her old husband—Wincot is never easy but when Young Geraldine is at his house—the latter introduces his friend Dalavel to the family—Dalavel treacherously intimates to Old Geraldine that the intimacy between his son and Wincot's wife is injurious to the reputation of them both—Old Geraldine commands his son to break off the acquaintance—he obeys, but is prevailed on by Wincot to come to his house one night after the family are asleep—Young Geraldine discovers Dalavel and Wincot's wife in bed together—his first impulse is to kill them both, but, after a moment's reflection, he determines to be silent, and to set out afresh on his travels—Wincot gives him a parting entertainment—an interview takes place between Young Geraldine and Wincot's wife—on finding she is discovered, she first faints and then dies—Dalavel

absconds—Wincot adopts Young Geraldine for his heir—the play is a very good one.

23. *Royal King and Loyal Subject*, by Heywood—this T. C. was not printed till 1637, but was doubtless written long before ; as the Epilogue, which must have been spoken at some revival, calls it an old play—the plot being entirely fiction, the King of England is properly mentioned without any particular name—he had returned from the holy wars, in which his life had been saved by the Lord Marshal, who seeks all occasions to shew his respect to the King—the King is jealous that he should be outdone in courtesy, takes the Marshal's office from him, and disgraces him publicly—the Marshal retires to the country—the King commands him to send the best beloved of his two fair daughters to Court—he sends Isabella—the King marries her—he takes fresh offence at the Marshal, and commands the Queen to return to her father—after 3 months, she returns to Court with her sister Catharine—the King gives the latter in marriage to his son, and consents to admit the Marshal to his presence—the Marshal presents him with a child of which the Queen had been delivered during her absence from the Court—the King in return gives the Marshal his own daughter for a wife—the Marshal accepts her, but refuses her dower—for this affront he is condemned to die—the King, who, from a hint thrown out in the 1st act, seems only to have heaped disgraces on the Marshal, for the sake of trying to what extent his loyalty would carry him, now pardons him, and declares him the best of subjects — notwithstanding this salvo, the King's

behaviour is so absurd as to be completely disgusting—he is like a man who beats his spaniel merely to try how much beating the poor dog will bear—in other respects the serious scenes of this play are good—the comic ones are better—Capt. Bonville returns from the wars, secretly rich, but apparently very poor—his dress is extremely ragged, and all his former acquaintances turn their backs upon him, except one soldier, and Lady Mary Audley, to whom he was contracted—in the 4th act, he enters very richly dressed, and then, they who had before slighted him, are very ready to acknowledge him—Langbaine observes that the plot of this play extremely resembles that of the *Loyal Subject*—his expression is too strong.

24. *Challenge for Beauty*—this T. C. by Heywood was printed in 1686—it had been acted at the Black Friars and the Globe—it consists of two distinct plots—Isabella, a Spanish Princess, is married to Sebastian, King of Portugal—her self-conceit is so great, that she considers no woman in the world as equal to her in beauty and virtue—Bonavida, an honest lord, is banished for not flattering her—he is to forfeit his head, if he should return home without having found some woman equal to the Queen—after having travelled through various countries, he arrives in England, and meets with Hellena, whom he considers as a rival to Isabella—he obtains her love—gives her a ring, which she promises never to part from—and returns to Spain—the Queen is piqued at his description of Hellena—orders him to prison—and sends Centella and Pineda, two Courtiers, to England to get Hellena's

ring by any means whatsoever—they obtain it from her maid who had stolen it—on their return, Centella, in the presence of Bonavida, calls Hellena his prostitute—the Queen produces the ring, and Bonavida is convinced of Hellena's incontinence—in the last scene, Bonavida is on the point of being executed—Hellena, who had arrived in Spain, by a feigned story, gets Centella and Pineda to swear that they had never seen her—this is perfectly true, and consequently a proof that what they had said against her virtue was false—the Queen acknowledges herself to be vanquished—In the other plot, Valladaura and Ferrers, a noble Spanish and English Captain, had had a desperate engagement at sea, in which Ferrers had given Valladaura his life—Ferrers is taken by a Turk and reduced to slavery—Valladaura ransoms him, and employs him to plead his cause with Petrocella, with whom he is in love—Ferrers falls in love with Petrocella, but continues faithful to his friend, tho' exposed to the strongest temptation to the contrary—at the conclusion, Valladaura resigns Petrocella to Ferrers—Ferrers is brother to Hellena—neither of the plots is probable, but on the whole this is a very good play.

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## D. L. 1815-1816.

Elliston, Wrench and Mrs. Edwin were not engaged—Oulton says that Rae was the stage manager.

Sep. 9. (First night) John Bull. Tom Shuffleton = Wallack, 1st time :—with Adopted Child.

12. Hypocrite. Col. Lambert = Wallack, 1st time : Charlotte = Miss Kelly, 1st time :—with (first time) Magpie, or the Maid of Palaiseau. Bailli of Palaiseau = Munden : Gervas (a farmer) = Dowton : Blaisot (his servant) = Knight : Richard (son to Gervas—in love with Annette) = Wallack : Evrard (father to Annette) = Pope : Isaac (a travelling Jew) = Oxberry : Annette (servant to Gervas—in love with Richard) = Miss Kelly : Dame Gervas = Mrs. Sparks :—acted 39 times—on the 19th R. Philips acted Evrard—this Melo-dramatic Romance, in 3 acts, is attributed to T. Dibdin—it is taken from a very successful French piece—about a fortnight before it begins, Dame Gervas had lost a silver fork—in the 2d act, she discovers that she has lost a silver spoon—Annette is suspected of having stolen it, as she had sold a silver spoon to the Jew—she has a particular reason for not saying that the spoon, which she had sold to the Jew, was given to her by her father—Annette is condemned—the Magpie steals a shilling from Blaisot, and carries it into the belfry of a church—Blaisot gets into the belfry, and finds not

only his shilling, but the silver fork and spoon which the Magpie had stolen—Annette is of course freed from all suspicion.

The 1st version of the French piece was made by Arnold, and brought out at the Lyceum on the 21st of Aug., in 2 acts—it was called the Maid and the Magpye, or Which is the Thief?—the cast was—Blaisot = Knight : Justice of the Village = Gattie : Farmer Gerard = Fawcett : Evrard = Marshall : Isaac = Oxberry : Annette = Miss Kelly : Gerard's Wife = Mrs. Harlowe :—in this musical Entertainment, the character of Richard is omitted—it concludes with the union of Blaisot and Annette.

For the 3d version see C. G. Sep. 15.

14. Duenna. Isaac = Dowton : Carlos = T. Cooke, 1st app. there : Don Jerome = Munden : Father Paul = R. Palmer : Clara = Mrs. Dickons : Louisa = Miss Poole : Duenna = Mrs. Sparks.

16. Wonder. Don Felix = Rae : Lissardo = Harley, 1st app. there : Violante = Mrs. Glover : Flora = Miss Kelly.

19. Honey Moon. Duke = Rae : Rolando = S. Penley.

23. Heir at Law. Dr. Pangloss = Harley : Daniel Dowlas = Dowton : Dick = S. Penley : Zekiel = Knight.

26. Lovers' Vows. Frederick = Rae : Baron Wildenhaim = Pope : Anhalt = Wallack : Count Cassel = S. Penley : Verdun = Munden : Agatha = Mrs. Glover : Amelia = Mrs. Mardyn from Dublin, 1st app.

28. Beggar's Opera. Macheath = T. Cooke : Peachum = Munden : Lockit = Dowton : Filch =

Knight : Polly = Mrs. Dickons : Lucy = Miss Kelly :  
Mrs. Peachum = Mrs. Sparks :—the Beggar's Opera  
was acted properly—not as at C. G.

Oct. 5. Merchant of Venice. Shylock = Dowton,  
1st time : Anthonio = Pope, 1st time.

16. Richard 3d = Kean : Henry 6th = Pope.

17. Will. Sir Solomon Cynic = Dowton : Howard  
= Rae : Mandeville = Pope : Realize = Lovegrove :  
Albina = Mrs. Mardyn.

19. Othello = Kean :—with Deserter. Skirmish  
= Munden.

23. Richard 2d = Kean : Bolingbroke = S. Penley.

26. Hamlet = Kean : Ghost = Pope : Osrick = S.  
Penley.

27. Irishman in London. Edward = Harley.

28. Beggar's Opera. Filch = Harley, 1st time :  
Polly = Miss Nash from Bath, 1st app.

30. Macbeth = Kean :—with Fortune's Frolic.

31. Soldier's Daughter. Frank Heartall = Rae :  
Widow Cheerly = Mrs. Mardyn.

Nov. 1. Modern Antiques. Frank = Harley :  
Joey = Oxberry.

2. Revenge. Zanga = Kean : Leonora = Mrs.  
Bartley, 1st time :—with, never acted, Twenty per  
Cent. Gripe (an old usurer) = Bartley : Timothy  
(valet to Young Dunsford—in love with Fanny) =  
Harley : Jacob (servant to Old Dunsford) = Oxberry :  
Charles Dunsford = Barnard : Old Dunsford = Gattie :  
Lady Emily (a rich young widow) = Mrs. Orger :  
Fanny (her maid—in love with Timothy) = Miss  
Kelly :—acted 4 times—Young Dunsford is in love  
with Lady Emily—she is in love with him, but de-  
termines not to marry him without his father's con-

sent—Young Dunsford has involved himself in debt by his extravagance—Gripe is his principal creditor—Lady Emily visits Young Dunsford at his lodgings—Timothy pretends that Gripe is his master's father—Gripe joins in the deception, as he has no hope of being paid, except by Young Dunsford's marriage with Lady Emily—Old Dunsford arrives at Bath where the scene lies—he pretends to be Lady Emily's father—Fanny introduces a host of Young Dunsford's creditors—they present their bills to Gripe, as Old Dunsford—at the conclusion, Old Dunsford pays his son's debts—Young Dunsford marries Lady Emily, and promises to reform——this is a tolerable F. by T. Dibdin—worse pieces have been acted with more success.

3. Birthday. Jack Junk = Dowton, 1st time.

6. Tamerlane, revived. Bajazet = Kean : Tamerlane = Pope : Moneses = Rae : Axalla = Wallack : Arpasia = Mrs. Bartley : Selima = Miss L. Kelly : —acted 7 times.

7. Country Girl. Moody = Bartley : Harcourt = Wallack : Sparkish = S. Penley : Miss Peggy = Mrs. Mardyn.

14. Siege of Belgrade. Leopold = Harley.

15. Tamerlane, with, never acted, Who's Who? or the Double Imposture. Endall (an apothecary) = Harley : Sam Dabbs (his journeyman) = Munden : Old Headstrong = Bartley : Charles (his nephew—in love with Mary) = Wallack : Kitcat (a painter—guardian to Miss Stirling) = Penley : Harry Sutherland (in love with Miss Stirling) = Barnard : Miss Stirling (in love with Sutherland) = Mrs. Orger : Mary (sister to Sutherland—in love with Charles) = Miss

Ivers : — acted 21 times—this is a poor Farce by Poole—it is full of confusion and equivocation, but destitute of genuine humour—Old Headstrong insists that Charles should marry Miss Stirling—Sam Dabbs and Mary, pass themselves on Headstrong, for Kitcat and Miss Stirling, whom he had never seen—the real Kitcat and his ward arrive—Miss Stirling sees Headstrong, and calls herself Sally Primrose—Endall mistakes Kitcat for an apothecary who means to set up in opposition to him—Sam Dabbs tells Kitcat that he is Headstrong, and that Headstrong is only his steward—at the conclusion, the lovers are united according to their wishes.

23. First time, (this C. was acted by the D. L. Company at the Lyceum May 20 1811) Where to find a Friend. Sir Harry Morden = Wallack : General Torrington (uncle to Lady Morden) = Bartley : Heartly (a retired tradesman) = Dowton : Jack (son to Mrs Bustle) = Knight : Barney (her ostler) = Johnstone : Timothy Scamp (servant to Heartly) = Oxberry : Lady Morden = Mrs. Davison : Maria (daughter to Heartly) = Miss Kelly : Mrs. Bustle (an inn-keeper) = Mrs. Sparks :—acted 6 times—Maria had been privately married to Selwyn for about 2 years—Heartly is highly incensed at his daughter, as he supposes that she had lived with Selwyn without being married to him—she is very unhappy on account of her father's displeasure—in the 4th act, he learns from her her real situation, and is reconciled to her—Sir Harry had in a great measure ruined himself by gaming—he is desirous of being separated from his wife, tho' he has nothing serious to allege against her—he is at a loss Where to find a Friend

—at the conclusion he finds a friend in his wife, who resigns her own fortune to extricate him from his difficulties—Mrs. Bustle marries Barny—this C. was written by Leigh—it is one of those insipid plays, in which there is little to blame, and little to commend—the dialogue, so far as the higher characters are concerned, is sensible, but verging towards dulness for want of incident—a gross absurdity is introduced in the 1st act—Maria comes to Mrs. Bustle's in a stage coach—Mrs. Bustle treats her with disrespect—Maria, to obviate Mrs. Bustle's doubts of being paid her bill, puts into her hands a pocket book with £100 in it.

Dec. 1. West Indian. Belcour = S. Penley.

5. Honey Moon. Duke Aranza = Kean, 1st time : —he acted the part 3 times.

6. Trip to Scarborough. Lord Foppington = S. Penley : Loveless = Wallack : Sir Tunbelly Clumsey = R. Palmer : Lory = Harley : Berinthia = Mrs. Davison : Miss Hoyden = Mrs. Mardyn, 1st time.

7. Richard 2d, with, never acted, My Spouse and I. Frisk = Harley : Paddock (a farmer) = Oxberry : Wilton = Bellamy : Dick = G. Smith : Scorem (an innkeeper) = Gattie : Ned = Barnard : Harriet = Miss Kelly : Dame Paddock = Mrs. Harlowe : Janet = Mrs. Bland : —acted 18 times—this is an indifferent musical F. by C. Dibdin Jun.—Wilton had wanted to seduce Harriet, who was his ward—she had made her escape from him in boy's clothes—Paddock and his wife had taken her into their house—Wilton finds a flaw in Paddock's lease, and discharges him from his farm—at the conclusion, the farm proves to be the property of Worthy, who is

disguised as Frisk—Frisk marries Harriet, and lowers Paddock's rent.

14. First time, Merchant of Bruges, or the Beggars' Bush, altered from Beaumont and Fletcher. Goswin or Florez = Kean : Clause or Gerrard = Holland : Hubert = Rae : Vandunke = Munden : Wolfort = S. Penley : Hemskirke (Hempskirke) = Raymond : — Beggars — Higgin = Oxberry : Prigg = Harley : &c.—Gertrude or Bertha = Mrs. Horn : Jaculin = Miss L. Kelly :—acted 18 times.

Beggars' Bush was revived soon after the Restoration—it was brought out at D. L. June 12 1705 as the Royal Merchant—and turned into an Opera at C. G. Dec. 14 1767—Wolfort had usurped the Earldom of Flanders—Florez, who in right of his mother was the lawful Earl, was not conscious of his birth, but supposed himself to be the son of a merchant called Goswin, to whose name and wealth he had succeeded—Gerrard, the father of Florez, had preserved his life by joining the Beggars, and taking the name of Clause—in the 1st act, Wolfort, being strongly reproached by his former friend Hubert, pretends to be penitent, and sends Hubert with Hempskirke to Bruges, which still holds out against him, and where he supposes Florez or Gerrard to be—in the 2d act the Beggars are assembled to elect a king—Goswin, by the desire of Clause, comes early to the Beggars' Bush and elects him—in the 3d act Hempskirke's intended treachery is discovered by the Beggars, and he is committed to the care of Hubert who had joined them under the disguise of a huntsman—Hubert affects to be prevailed on by Hempskirke to betray Florez, Gerrard, &c. into the hands

of Wolfort—in reality he forms a scheme by which Wolfort falls into their hands—in the 4th act, Goswin, whose ships had not come home as he expected, is greatly importuned by his creditors for the money due to them—Clause advances him a large sum, and obtains a promise of having a petition granted to him—Goswin is on the point of marriage with Gertrude, but Clause insists that he should not marry her—in the last act, Clause acknowledges himself to be Gerard, and tells Goswin that he is Florez—Gertrude turns out to be Bertha, the daughter of the Duke of Brabant—she is united to Florez—the serious scenes of this play are good, and the comic ones still better.

Merchant of Bruges—Act 1st—the Hon. Mr. Kinnaird made no alteration in the plot, and no very material alterations in the dialogue—he begins with a Chorus by the Beggars, and a scene (chiefly new) in which the 1st Boor is made to express sentiments not at all suited to his character—it would have been better to have retained the original first scene—not that it has any particular merit, but it opens the plot in a more natural manner.

Act 2d begins at the Beggars' Bush—in the original, Goswin enters—then Hubert and Hempskirke—and afterwards, Jaculin, who pretends to be an idiot—Kinnaird has managed this scene vilely—he adopts Hull's silly alteration, and makes Hubert and Hempskirke enter before Goswin—he then gives Jaculin a fine song which proves her to be in her perfect senses—and yet he is so inconsistent as to retain Hubert's original remark --

“ Her voice too says the same ; but for my head,  
“ I would not that her manners were so chang’d.”

Act 3d. Kinnaird omits the original 1st scene—it might have been retained as altered in 1705—he properly retains the last scene, which had been omitted in 1705—two slight alterations are made for the worse—Fletcher says—“ What mak’st thou here ?”—this is changed to—“ What mak’st *thee* here ?”—again—“ Sweet, what ails you ?”—this is changed to—“ Sweet, what ails *ye* ?”—ail is an active verb and requires an accusative case after it.

Act. 4th. In the 2d scene some few insipid lines, and a song by Jaculin, are added—the 3d scene is altered materially for the worse—one of the poor additions to Vandunke’s part is addressed to a sailor—“ drink till ye drown yourself, or you’re no “ Englishman”—there is not the slightest reason for supposing the sailor to be an Englishman—at the end of the next scene a happy addition of 5 lines was made in 1705—they should have been retained by all means—but Kinnaird either had not seen that alteration, or else he did not make the use of it that he ought to have done.

Act 5th. Gertrude enters with a Boor, or as he is called in the altered play a Clown—the Clown says “ the wood is full of carnivorous vermin”—Fletcher had too much good sense to let his Boor use such a word as carnivorous—the original Epilogue might have been retained.

Kinnaird’s alteration is not absolutely a bad one, but it does him no credit—he has omitted too much of the comic scenes—his additions are insipid—some

of his changes are for the worse—others are unnecessary—and his whole play is worse than the alteration of 1705—*Beggars' Bush* was (as Fuller tells us) a tree notoriously known on the left hand of the London road from Huntingdon to Coxton—(*Gifford*)—Fletcher lays his scene in Flanders, but there is no impropriety in supposing a similar bush in that country.

26. *George Barnwell* = Rae : *Millwood* = Mrs. Glover :—with (first time) = *Harlequin* and *Fancy*, or the *Poet's last Shilling*. *Distress'd Poet* = *Harley*.

29. *Romeo and Juliet*. *Romeo* = Rae : *Mercutio* = S. Penley, 1st time : *Juliet* = Mrs. Barnes from *Exeter*, 1st app.

Jan. 3. *Busy Body*, revived. *Marplot* = *Harley* : *Sir Francis Gripe* = *Dowton* : *Sir George Airy* = S. Penley : *Miranda* = Mrs. Mardyn : *Patch* = Miss Kelly :—acted 8 times.

12. *New Way to Pay Old Debts*, revived. *Sir Giles Overreach* = Kean : *Wellborn* = *Harley* : *Mar-rall* = Munden : *Justice Greedy* = *Oxberry* : *Lord Lovell* = *Holland* : *Allworth* = S. Penley : *Lady Allworth* = Mrs. Glover : *Margaret* = Mrs. Horn :—acted 26 times.

23. *Love for Love*. *Valentine* = Rae : *Foresight* = Munden : *Ben* = *Bartley* : *Tattle* = *Harley* : *Sir Sampson* = *Dowton* : *Angelica* = Mrs. Davison : *Miss Prue* = Mrs. Mardyn.

Feb. 1. Never acted, *Accusation, or the Family of D'Anglade*. *D'Anglade* = Rae : *Valmore* (nephew to *Madam de Cerval*) = *Wallack* : *Hubert* (his valet—a rascal) = S. Penley : *Leon de Valency*

= Bartley : Marcel (gardener to Madam de Cerval)  
= Knight : Bertrand (an old and faithful servant to D'Anglade)= Powell : Fourbin (Hubert's Confederate)= Barnard : Dorval (a magistrate)= R. Phillips : Dumont (a jeweller)= Carr : Madam D'Anglade = Miss Kelly : Madam de Cerval (the widow of a rich merchant) = Mrs. Glover : — acted 5 times—the scene lies at Marseilles—D'Anglade had come into a handsome fortune on the supposition that his cousin, Leon de Valency, was dead—Leon returns after an absence of 15 years—he claims his father's property, and enforces his claim with much apparent rigour—his real object is only to put D'Anglade's character to the test—D'Anglade allows the justice of Leon's claim, and promises to furnish him with a considerable sum on the following morning—Madam D'Anglade readily gives her jewels to be sold—and D'Anglade orders a jeweller to be sent for—Valmore is in love with Madam D'Anglade—he consents, but with reluctance, that Hubert should put a plan of his own into execution, without explaining what his plan is—in the 2d act, Fourbin waits on D'Anglade as Dumont—he gives him a large sum for the jewels—and contrives to hide a larger sum in notes, with the jewels, under the cushion of D'Anglade's sofa—in the course of the night Madam de Cerval's desk had been broken open—notes to a great amount had been taken away—Dorval orders D'Anglade's house to be searched—he finds the notes which Fourbin had paid to D'Anglade in a writing desk, and the rest of the notes, with the jewels, on the sofa—it appears from the numbers on the notes, that they are the notes

stolen from Madam de Cerval—Madam de Cerval bears testimony to D'Anglade's honesty—Leon offers to bail D'Anglade—but Dorville considers it as his duty to send D'Anglade to prison—in the 3d act, Marcel and Bertrand discover the villany of Hubert and Fourbin—they are taken into custody—Valmore shoots himself—before his death he acknowledges his own guilt, and D'Anglade's innocence—this is a pleasing and interesting play, in 3 acts—it is founded on some real facts which happened in the year 1687—it was taken from the French, and adapted to the English stage by J. H. Payne—another version of the French piece was produced at C. G.—see Feb. 1.

13. Never acted, Mail Coach Passengers—Harley—Knight—Oxberry, &c.—this F. was acted but once—it is attributed to Jameson.

24. Haunted Tower. Edward = Harley.

26. Of Age To-morrow. Frederick = Harley.

27. Recruiting Officer, revived. Plume = Rae : Brazen = Harley : Kite = Johnstone : Bullock = Oxberry : Costar Pearmain = Munden : Thomas Appletree = Knight : Sylvia = Mrs. Mardyn : Rose = Miss Kelly :—acted 3 times.

29. Never acted, What Next? Col. Touchwood = Dowton : Major Touchwood (his nephew—in love with Sophia) = Bartley : Sharp (servant to the Major) = Knight : Snaggs (a dentist, &c.) = Oxberry : Col. Clifford (in love with Clarissa) = Barnard : Mordaunt = Kent : Mrs. Prudence (housekeeper to Col. Touchwood) = Mrs. Harlowe : Clarissa (in love with Col. Clifford) = Mrs. Orger : Sophia (in love with Major Touchwood) = Miss Ivers :—acted 23

times—the Major goes to his uncle's house dressed as his uncle—the personal resemblance between them is so great, that Mrs. Prudence and the other servants suppose the Major to be their master—Col. Touchwood returns home—the Major conceals himself—in the 2d act, two police officers carry off Col. Touchwood, supposing him to be the Major—at the conclusion, Major Touchwood and Clifford marry Sophia and Clarissa—this is a moderate Farce by T. Dibdin—Oulton observes that Dowton and Bartley, by their exact imitation of each other, rendered the humour of the piece effective.

March 9. Duke of Milan, revived, with alterations. Duke = Kean : Francisco (his favourite) = Rae : the Emperor Charles = Elrington : Pescara (an imperialist, but a friend to Sforza) = Holland : Tiberio = Wallack : Stephano = Powell : Graccho (a creature of Mariana) = Oxberry : Marcelia (wife to the Duke) = Mrs. Bartley : Eugenia (sister to Francisco) = Mrs. Horn : Mariana (sister to the Duke, and wife to Francisco) = Miss Boyce : Isabella (mother to the Duke) = Mrs. Brereton :—Ludovico Sforza, the Duke of Milan, has sided with Francis the 1st of France, against the Emperor Charles the 5th—the Duke is dotingly fond of his wife—she is fond of him, but not to the same degree—the battle of Pavia, in which the French are defeated, takes place—the Duke sets off for the imperial camp—he deposes Francisco to govern in his absence, and engages him by oath to put the Dutchess to death, if he should never return—Isabella and Mariana have a quarrel with Marcelia—Francisco commits Isabella and Mariana

to custody—he orders Graccho to be whipt—he makes love to the Dutchess—she is highly offended—he shows her the Duke's warrant for her death—in a subsequent scene, Francisco pretends to be penitent—the Dutchess forgives him—in the mean time the Duke pleads his cause before the Emperor in so noble a manner, that the Emperor confirms him in his dukedom—he returns to Milan—the Dutchess receives him coolly—he orders her to retire—in the 4th act, the Duke relapses into his former dotage—the Dutchess is so piqued at the Duke's behaviour, that she affects to show Francisco particular favour—Isabella and Mariana accuse the Dutchess of adultery with Francisco—Francisco himself tells the Duke that the Dutchess had made love to him—the Duke stabs the Dutchess—after her death he is convinced of her innocence, and becomes more enamoured of her than ever—Francisco had made his escape—about 3 years before the play begins, the Duke had seduced Eugenia, and deserted her—Francisco, not satisfied with the revenge which he had already taken, returns to Milan as a Jew Doctor—he contrives to poison the Duke—Graccho is on the point of discovering Francisco—Francisco avows his guilt, and his motive for it—he is carried off by the guards—the Duke implores Eugenia's pardon, and dies—this T. was printed in 1623—it had been acted at Black Friars—Mas-singer has founded his plot, partly on the Italian historians, and partly on the story of Herod and Mariamne.

The Duke of Milan on this revival was acted 7

times—the first 2 acts are judiciously altered with omissions only—the coarse language between the Ladies is of course left out.

Act 3d—the scene between Sforza and the Emperor is badly altered—at p. 33 of the altered play, after Sforza says “you may restore me”—15 lines of the original are omitted, part of which should have been retained—thus—

“ You may restore me, and in me instruct  
 “ These brave commanders, should your fortune  
   “ change,  
 “ Which now I wish not, what they may expect  
 “ From noble enemies for being faithful.  
 “ The charges of the war I will defray ;  
 “ And when I know the captains and the soldiers,  
 “ That have in the late battle done best service,  
 “ And are to be rewarded, I myself,  
 “ According to their qualities and merits,  
 “ Will see them largely recompensed—I have  
   “ said  
 “ And now expect my sentence.”

To this the Emperor replies—\* \* \*

—————“ Yet not to take  
 “ From others to give only to myself,  
 “ I will not hinder your magnificence  
 “ To my commanders, neither will I urge it.”

It is obvious that these two speeches correspond with one another, and that they ought to have been both retained, or both omitted—but in the altered play the first is omitted and the second retained—which is a manifest absurdity, for why should the

Emperor say any thing to Sforza about his intended magnificence to the commanders, when Sforza had not expressed any such intention ?

After the Emperor goes out in the original play, Sforza makes presents to the officers, and Pescara advises him to make better interest at court "for these needy captains have little power in peace"—in the altered play, the presents are omitted—but Pescara's allusion to them is retained—which is wrong.

Act 4th. scene 1st—in the original, Graccho says—

—————" Sir, but allow me  
 " Only to have read the elements of *Courtship*  
 " (Not the abstruse and hidden arts to thrive  
 " *there*,)  
 " And you may please to grant me so much  
 " knowledge," &c.

Massinger has taken too great license in making *there* refer to Court in courtship—but in the altered play, the second line is left out, and consequently *there* has no reference to any place whatever, and indeed the whole sentence is rendered little better than nonsense—courtship means court-policy, but as that sense of the word is not common, perhaps the best way would have been to have omitted the parenthesis, and have changed courtship to policy.

In the last scene of the original, Francisco daubs the dead body of Marcellia with poison—and Sforza, by kissing her lips and touching her hands, is poisoned himself—in the altered play, Eugenia is clothed as the body of Marcellia with a poisonous

flower in her hand, which produces the same effect—the original contrivance was awkward, and it is but little, if any thing, improved in the alteration—Eugenia is made to act a strange part—the omission of Graccho is for the worse—he should certainly have discovered Francisco and not Eugenia—on the whole this alteration is a good one, and we are much obliged to the person that made it, for bringing so fine a Tragedy once more before the public.

April 1. Kean acted Shylock.

2. Chapter of Accidents, revived. Woodville = Wallack : Jacob = Oxberry : Governour Harcourt = Dowton : Vane = Harley : Cecilia = Miss Murray, 1st app. on any stage : Bridget = Miss Kelly.

6. Not acted 20 years, Two Misers. Gripe = Knight : Jenny = Miss Kelly.

16. Castle Spectre. Father Philip = R. Palmer : Osmond = Rae : Reginald = Pope : Motley = Harley : Angela = Miss Murray.

23. (See the bill for this evening at C. G.)—Romeo and Juliet. Juliet = Miss Grimani, from Bath, 1st app.—after which — Garrick's Ode, by Pope—and the Pageant of the Jubilee. Melpomene = Mrs. Bartley : Thalia = Mrs. Davison :—Hamlet = Rae : Ophelia = Miss Kelly : Falstaff = R. Palmer :—Richard 3d = Raymond : Touchstone = Harley : Rosalind = Mrs. Mardyn : Romeo = S. Penley : Sir Toby Belch = Gattie : Sir Andrew Aguecheek = Oxberry : Lear = Pope : Macbeth = Holland : Shylock = Raymond : Coriolanus = Rae : Benedick = S. Penley : Beatrice = Mrs. Davison : Autolycus = Knight, &c.

27. Belle's Stratagem. Doricourt = Rae : Flutter = Harley.

29. Rae's bt. Never acted, Prodigal. Phanor (the Prodigal) = Rae : Nardoc = S. Penley : Zulica = Miss Kelly :—with My Spouse and I—and Three Weeks after Marriage. Sir Charles Racket = Rae : Lady Racket = Miss Nash, 1st time :—the Prodigal was a Melo-dramatic play in 3 acts—acted twice—Three Weeks after Marriage seems to have been changed.

May 2. A new Musical Romance, in one act, called the Count of Anjou, or More Marriages than One. Henry 1st King of England = S. Penley : Count of Anjou = T. Cooke : Fitzstephens = Oxberry : Matilda, daughter of King Henry = Miss Nash : Saxa = Miss Kelly :—acted 7 times—and not printed.

3. Town and Country. Reuben Glenroy = Kean.

8. Rivals. Capt. Absolute = Rae : Acres = Harley.

9. Never acted, Bertram, or the Castle of St. Aldobrand. Bertram = Kean : Prior of St. Anselm = Holland : St. Aldobrand = Pope : Imogine = Miss Somerville, her 1st app. on any stage : Clotilda = Miss Boyce :—acted 22 times—the scene lies in Sicily—Bertram and Imogine were mutually in love—Bertram had been deservedly banished—Imogine had married St. Aldobrand to save her father from poverty—Bertram had become the captain of some desperate ruffians—at the opening of the play, Bertram is shipwrecked near the castle of St. Aldobrand and the monastery of St. Anselm—Bertram

gets to shore, and is treated with great kindness by the Prior—in the 2d act, Bertram and Imogine meet near the castle—in the 3d act, Imogine comes to the Prior for consolation—the return of St. Aldobrand and the Knights of St. Anselm is announced—the Prior goes out to meet them—it does not seem very probable that the Prior should go out, and leave Imogine behind him in the convent, particularly as he knew Bertram was there—Bertram persuades Imogine to meet him privately—the interview takes place between the 3d and 4th acts—Bertram behaves as such a man might be expected to behave—and Imogine for a short time forgets all her good resolutions—in the 4th act, Imogine acknowledges her guilt to Clotilda—Bertram treats Imogine with harshness—he kills St. Aldobrand—in the 5th act, Imogine goes mad and dies—Bertram stabs himself—this T. was written by Maturin—it met with more success than it deserved—many parts of it are beautifully written, but there is something very unpleasant in the characters of Bertram and Imogine—Maturin's T. was published at the unprecedented price of 4s. and 6d, which was a scandalous imposition on the public—the more so, as it was only within some few years that the price of a new play had been raised from 1s. and 6d. to 3s.—the 7th Edition of Bertram was published in 1816.

A friend of Miss Somerville said, that Kean, in his scenes with her, kept himself a little behind her, and did not give her fair play—O'Keeffe observes—vol. 1 p. 329—"it is a method with an "old stager, who knows the advantageous points:

“ of his art, to stand back out of the level with the  
 “ actor who is on with him, and thus he displays his  
 “ own full figure and face to the audience—but,  
 “ when two knowing ones are on together, each  
 “ plays the trick upon the other — I was much  
 “ diverted with seeing Macklin and Sheridan, in  
 “ Othello and Iago, at this work—both endeavour-  
 “ ing to keep back, they at last got together up against  
 “ the back scene—Barry was too much impassioned  
 “ to attend to such devices.”

21. Bertram, with, never acted, Oberon's Oath, or the Paladin and the Princess. Oberon (King of the Fairies) = Miss E. Halford : Titania (Queen of the Fairies) = Miss S. Halford :—in the piece as printed, Miss S. Halford's name stands to Oberon, and vice versâ—Sir Huon (a Christian Knight) = T. Cooke : Sherasmin (formerly squire to Sir Huon's father) = Munden : Abdallah (Bassa of Tunis) = Barnard : Ibrahim (his gardener) = Gattie : Caliph of Bagdad, = R. Phillips : Prince Valdician (lover of Amanda) = Kent : Amanda (the Caliph's daughter) = Miss Nash : Zoradina (the former favourite of Abdallah) = Mrs Orger :—acted 5 times—this piece is said by the Editor of it to have been founded on the celebrated poem of Wieland, as translated by Sotheby—Oberon had banished Titania from his presence, and taken an Oath not to meet her, till a youthful pair, strangers to each other, should feel love's purest flame—Sir Huon had fought with the nephew of Charlemagne, and killed him—Charlemagne had doomed him to perpetual banishment, unless he could obtain the Caliph's daughter for his bride—Sir Huon had seen Amanda in a dream, and

fallen in love with her—Sherasmin had lived for 15 years in a wood—here the piece begins—Sir Huon finds Sherasmin in the wood, and takes him into his service—Oberon gives Sir Huon a magic horn and cup, and conveys him to the neighbourhood of Bagdad—Amanda sees Sir Huon in her sleep, and falls in love with him—the Caliph is discovered at a banquet—Sir Huon enters, and Amanda on seeing him, runs into his arms—the Caliph orders Sir Huon to be carried to immediate execution—Sir Huon blows the horn gently—the Caliph and his attendants are instantly fixed to the spot immoveable, and in various attitudes—Sir Huon carries off Amanda—they are pursued—Sherasmin blows the horn with his utmost force—Oberon appears—Sir Huon presents the horn to Oberon—Oberon takes it, and says that the cup will be sufficient for the future—Sir Huon, Amanda and Sherasmin go on board of a vessel which Oberon had prepared for them—they are shipwrecked on the coast of Tunis—Zoradina falls in love with Sir Huon—Sir Huon declines her solicitations—the Bassa falls in love with Amanda—she declines his solicitations—Sir Huon and Amanda are condemned to be burnt to death—Sherasmin in an agony of grief, grasps the cup and invokes Oberon—the cup shivers into fragments, and Oberon appears—he tells Sir Huon and Amanda that their trial is ended—Oberon is reconciled to Titania—this piece is called in the bill, a Fairy Tale—when printed it was called a Melo-dramatic Romance—it might please in representation, but it has nothing to recommend it for perusal—it is a strange jumble

—the mention of Charlemagne is very injudicious—in such a wild Drama it would have been much better not to have confined the action to any particular time—in the 1st scene, Sherasmin says that Sir Huon's father died in the wood on his excursion to the Holy Land—excursions to the Holy Land were not much in fashion in the time of Charlemagne—Charlemagne was declared Emperor of the West in 800—the 1st Croisade did not take place till 1095—Oberon's Oath was written by Thompson and printed after his death—to it is prefixed a biographical memoir of the author—the Editor says, that there was a party in the house, on the 1st night, determined to damn it—the author was so much disappointed and irritated that he fell into a fever—it seems to have been more favourably received on the subsequent nights.

27. Mrs. Bartley's bt. Deaf and Dumb, in 3 acts. Julio = Mrs. Bartley, 1st time : Darlemont = Foote from Hay. : De L'Epee = Bartley : St. Alme = Rae : Dominique = Knight.

28. Mrs. Davison's bt. Beggar's Opera. Macheath (for that night only) = Mrs. Davison :—with Devil to Pay. Nell = Mrs. Davison.

June 4. Munden's bt. Poor Gentleman. Frederick = Rae : Sir Robert Bramble = Munden : Ollapod = Harley : Stephen = Knight : Miss Mac Tab = Mrs. Sparks : Emily = Miss Nash.

5. Kean's bt. Not acted 14 years, Every Man in his Humour. Kitley = Kean, 1st time : Bobadill = Harley : Brainworm = Munden : Master Stephen = Oxberry : Old Knowell = Powell : Young Knowell

= S. Penley : Wellbred = Wallack : Justice Clement  
 = Penley : Downright = R. Palmer : Master Mat-  
 thew = Hughes : Cob = Gattie : Dame Kitely = Mrs.  
 Horn : Bridget = Miss Boyce : Tib = Mrs. Harlowe :  
 —acted twice.

7. Raymond's bt. Wild Oats. Rover = S. Pen-  
 ley : John Dory = Gattie :—rest as Jan. 31 1814—  
 with Sylvester Daggerwood, by Raymond 1st and  
 last time :—and Lock and Key. Capt. Vain (for  
 that night only) = Harley.

10. Johnstone's bt. Sons of Erin. Fitz-Edward  
 = Rae :—with False and True. Lealto = Wallack :  
 O'Rafarty = Johnstone.

12. Miss Kelly's bt. Country Girl. Miss Peggy  
 = Miss Kelly, 2d time :—with, never acted, the  
 Man his own Master—(in one act)—Harley—Ox-  
 berry—Knight, &c.—and Forty Thieves. Ali Baba  
 = Harley : Mustapha = Knight : Morgiana = Miss  
 Kelly, 1st time :—Man his own Master was acted  
 10 times, but not printed—see Oct. 1st.

14. Mrs. Mardyn acted Irish Widow, 1st time.

18. Heiress. Clifford = Wallack : Alscrip =  
 Downton : Lady Emily = Mrs. Davison : Miss Alscrip  
 = Mrs. Glover :—with Sylvester Daggerwood, by  
 Harley, 1st time.

19. Lovers' Quarrels. Sancho = Harley.

26. Spring's bt. Speed the Plough. Bob Handy  
 = S. Penley, 1st time : Miss Blandford = Miss Kelly,  
 1st time : — with Hit or Miss. Dick Cypher =  
 Harley, 1st time : Janus Jumble = Wallack, 1st  
 time.

28. (Last night) Jealous Wife. Oakly = Pope :  
 Major Oakly = R. Palmer : Charles = Wallack :

Sir Harry Beagle (by particular desire, and for that night only) = Munden : Russet = Downton : Capt. O'Cutter = Johnstone : Mrs. Oakly = Mrs. Glover.

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C. G. 1815-1816.

Sep. 11. (First night) Hamlet. Hamlet = Young : Ghost = Egerton : King = Murray : Horatio = Barrymore : Laertes = Abbott : Polonius = Bellamy from Norwich, 1st app. : 1st Gravedigger = Emery : Queen = Mrs. Renaud : Ophelia = Miss Matthews.

Bellamy was desirous of not making his 1st app. in Polonius, but Kemble insisted that he should—Bellamy was quite right, as Polonius did not at all suit him—in the course of the season his name appeared several times in the bills, but he never had a second good part given him, except Gardiner in Henry 8th on the 31st of May—Bellamy was engaged at Bath in 1823-1824—he was at that time a good actor.

13. Macbeth = C. Kemble, 1st app. there for 3 years : Macduff = Egerton : Lady Macbeth = Mrs. Renaud :—with Review. Mactwolter = Tokely, 1st app. there.

15. *Belle's Stratagem*. Doricourt = Elliston : (in consequence of C. Kemble's illness) Hardy = Tokely : Sir George Touchwood = Egerton : Flutter = Jones : Letitia Hardy = Mrs. Dobbs from York, 1st app. : Lady Frances Touchwood = Miss Foote : Mrs. Racket = Mrs. Gibbs :—with, never acted, the *Magpie*, or the *Maid*? Gerald (a farmer) = Fawcett : Martin (his servant) = Liston : Malcour (justice of the village) = Blanchard : Benjamin = Farley : Henry (son to Gerald) = Abbott : Evrard = Barrymore : Annette = Miss S. Booth : Dame Gerald = Mrs. Davenport :—acted 27 times—this Melo-drame, in 3 acts, was adapted to the English stage by Pockock—for the plot see D. L. Sept. 12.

18. *Hamlet* = C. Kemble : Queen = Mrs. Renaud.

20. *Shakspeare's Tempest*. Prospero = Terry : Ferdinand = Abbott : *Hippolito* = Mrs. Faucit : *Dorinda* = Miss S. Booth : Ariel = Miss Mac Alpine, 1st app. on any stage :—the same abominable mistake was repeated Oct. 6—Nov. 10—and Jan. 3.

25. *Richard 3d* = Edwards, 1st app. at C. G.

27. *School for Scandal*. Lady Teazle = Mrs. Dobbs.

29. *Honest Thieves*. Teague = Tokely, 1st time.

Oct. 2. *Romeo and Juliet*, by C. Kemble and Miss O'Neill.

4. *Jane Shore*—12. *Stranger*, by Young.

5. Never acted, *Farce Writer*. Scrapall = Matthews : Capt. Dashington = Jones : Tiplady = Simmons : Fidget = Blanchard : Muddle = Emery : Molly Ginger = Mrs. Gibbs : Widow Rently = Mrs. Davenport : Ellen Fidget = Miss Foote :—acted 10 times—this F. is a poor piece—it depended entirely

on Mathews' acting—he was excellent in his description of the Green-room scene—not printed.

14. Venice Preserved. Jaffier = C. Kemble : Pierre = Young.

18. Mrs. Alsop made her 1st app. in Rosalind—she was the daughter of Mrs. Jordan—she continually reminded one of her mother—she made all her points at the same places, but not with the same effect—she was however very far from a bad actress.

21. Isabella—23. Grecian Daughter.

25. As you like it, with, never acted, John Du Bart, or the Voyage to Poland. Prince de Conti (elected King of Poland) = Hamerton : John du Bart (commodore of the French squadron) = Farley : Francis (his son and lieutenant) = Miss S. Booth : Ambrose O'Biberon (a sailor) = Tokely :—Polanders—Rodolski (castellan of Windaw) = Eger-ton : Col. Cassimir Danowski = Abbott : Mimiski (vassal to Rodolski) = Liston : Polina (his wife) = Mrs. Gibbs :—this piece is attributed to Pocock—it was acted 15 times, but it is not printed—it is called a historical Melo-drama, in 3 acts—it seems however probable that nearly the whole of it was fiction—the Life of the celebrated Jean-Bart, a naval commander in the service of Louis the 14th, was translated from the French in 1828 by the Rev. Edward Mangin—the account there given of the Voyage to Poland is as follows—" On the 27th " of April 1697, the King appointed Jean-Bart a " Commodore, ordered him to fit out 7 ships of war " lying in Dunkirk, and to hold himself in readiness " to go to sea—at this period the crown of Poland

“ was vacant—the candidates for it were the Prince  
“ de Conti, the Elector of Saxony, &c. \* \* the  
“ King of France informed Jean-Bart that to his  
“ vigilance and discretion he confided his relative,  
“ and desired him to prepare to conduct him to  
“ Poland \* \* the Prince embarked on the 6th  
“ of Sept., but did not reach Dantzic till the 19th—  
“ many of the Bishops and some distinguished  
“ noblemen paid their respects to the Prince, and  
“ were liberal of their promises of support—on the  
“ 13th of October a general Assembly was held at  
“ Oliva, but nothing occurred there to correspond  
“ with the hopes that they had given to his High-  
“ ness; who discovered that he should be called  
“ upon to lay out large sums of money, and shed  
“ much blood, without perhaps obtaining the crown  
“ to which he was invited—the Prince therefore  
“ returned on board Jean-Bart’s squadron, put to  
“ sea, and arrived at Dunkirk Dec. the 10th, 1697;  
“ while the Elector of Saxony was proclaimed King”  
——in the Melo-drama, a sea fight and the explo-  
sion of a vessel were introduced, but Jean-Bart  
conveyed the Prince de Conti to Poland and back  
again, without any sea fight—the translator of the  
Life of Jean-Bart is a gentleman of Bath—dis-  
tinguished for his natural and acquired abilities—  
for the uniform politeness of his manners—but more  
especially for the propriety, fluency, and pleasantry,  
with which he expresses his thoughts in conversation.

26. Gamester. Beverley = Young.

28 and 30. Kemble acted the Stranger, and  
Coriolanus.

Nov. 8. *Country Girl*. Moody = Fawcett : *Country Girl* = Mrs. Alsop.

11. *Percy*, revived. Percy = C. Kemble : Douglas = Young : Raby = Barrymore : Sir Hubert = Egerton : Elwina = Miss O'Neill—acted 4 times.

17. *Macbeth* = Conway, 1st time.

20. *Cymon*, revived, in 3 acts. Cymon = Duruset : Linco = Fawcett : Merlin = Egerton : Dorus = Liston : Sylvia = Miss Stephens : Urganda = Miss Hughes : Fatima = Mrs. Gibbs :—acted 27 times—reduced to 2 acts on Dec. 14th.

27. Never acted, *What's a Man of Fashion?* Admiral Project = Fawcett : Young Project = Jones : Old Project (his father) = Blanchard : Paul Pouncely (a lawyer—in confederacy with Mrs. Straightlace) = Tokely : Mrs. Straightlace = Mrs. Davenport : Emily = Miss Matthews :—acted 9 times—this is an indifferent Farce, by Reynolds—Col. Eccentric had died on the 5th of Oct.—he had left Emily, who was his niece, a large fortune, on condition that she should marry a Man of Fashion within a twelve-month from the day of his death—if she should remain single at the expiration of that time, the fortune is to devolve to Mrs. Straightlace—the time is nearly expired, and Mrs. Straightlace keeps Emily in close confinement—this part of the Farce is new—but Reynolds has borrowed a considerable part of it from his own *C. of the Delinquent*—at the conclusion, Young Project marries Emily just before the clock strikes twelve on the night of the 5th of Oct.—Reynolds could hardly have been so ignorant as not to know that a marriage cannot take place after twelve in the morning—yet he represents

Pouncely, Mrs. Straightlace, &c. as not aware of so material a point.

Dec. 2. Orphan, revived. Castalio = C. Kemble : Chamont = Young : Polydore = Conway : Acasto = Egerton : Monimia = Miss O'Neill :—acted 12 times.

4. Never acted, Bobinet the Bandit, or the Forest of Montescarpini. Bobinet (servant to Grumpino) = Liston : Grumpino (a gentleman fond of his bottle) = Bellamy : Fierabras = Tokely : Barnardo = Duruset : Griffonio = Hamerton : Amanda (daughter to Grumpino) = Miss Matthews :—acted about 8 times—but not printed——this is a very poor musical Entertainment—merely calculated to show off Liston—some banditti expect a new captain—as Bobinet appears at the time and place appointed, they mistake him for the person whom they expected.

12. Never acted, Smiles and Tears, or the Widow's Stratagem. Sir Henry Chomley = C. Kemble : Col. O'Donolan (in love with Lady Emily) = Jones : Delaval = Abbott : Fitzharding = Young : Stanly (uncle to Lady Emily) = Fawcett : Lady Emily Gerald (a young and rich widow) = Mrs. C. Kemble, her 1st app. for 3 years : Mrs. Belmore (her friend—also a widow) = Mrs. Faucit : Cecil (daughter to Fitzharding) = Miss Foote : Mrs. Jefferies = Mrs. Gibbs :—acted 9 times—Lady Emily Gerald had fascinated Sir Henry, at a masquerade, by her shape and conversation—she would not unmask, or tell her name—Sir Henry learns her name from Delaval—Sir Henry and Mrs. Belmore have a suit in Chancery about a property of considerable importance—it is suggested to Sir Henry, that the best way of ending their dispute would be by a marriage—he

expresses great dislike to the proposal—as Sir Henry and Mrs. Belmore have never seen one another, Lady Emily contrives a Stratagem for bringing them together—she writes word to Sir Henry, that she cannot see him at her uncle's under his proper name, but that if he would call himself Grenville, she would receive a visit from him—he readily assents—when he comes to Stanly's, he is introduced to Mrs. Belmore, who had been prevailed on by her friend to receive him as Lady Emily—Sir Henry falls in love with Mrs. Belmore—at the conclusion, they are united—Lady Emily marries O'Donolan—there is a serious underplot—Delaval had seduced Cecil—her father had in consequence lost his senses—Cecil leaves the cottage in which Delaval had placed her, and wanders about Richmond Park with her infant—Fitzharding, who had made his escape from the madhouse in which he was confined, meets Cecil, but does not know her—in the last scene, he recovers his senses—Delaval is penitent, and wishes to make Cecil all the reparation in his power—this C. was written by Mrs. C. Kemble—the comic scenes are good—the serious scenes are rather disgusting than pleasing—Fitzharding's madness is natural, but every thing that is natural is not fit for representation on the stage—Moncrieff wrote a Melo-drama, which is said to have been taken from Mrs. Opie's story of the Father and the Daughter—that piece and the serious scenes of this play are nearly the same.

Jan. 4. Henry 4th. 1st Carrier = Tokely : Lady Percy = Miss Foote.

5. Trial by Jury, revived. Milford = Jones :

Twaddle = Simmons : Wilkins = Liston : Sanford = Abbott : Charlotte = Mrs. Gibbs : Louisa = Miss Matthews.

17. Not acted 50 years, *Midsummer Night's Dream*, in 3 acts. Athenians—Theseus = Conway : Lysander = Abbott : Demetrius = Sinclair : Egeus = Egerton : Philostrate = Hamerton : Bottom = Liston : Quince = Emery : Snug = Tokely : Flute = Simmons : Snout = Blanchard : Starveling = Menage : Hermia = Miss Stephens : Helena = Miss Foote : Hippolita = Miss Logan :—Fairies—Oberon = Duruset : Puck or Robin Goodfellow = Miss S. Booth : Titania = Mrs. Faucit :—acted 18 times—this alteration was made by Reynolds.

Act 1st—the 1st scene is not materially altered till towards the end—Theseus says—“but earthlier happy”—Dr. Johnson observes that this is a harsh expression, and proposes, as Pope had done before, to read “earlier happy”—Steevens says we might read “earthly happier”—an amendment which should have been adopted by Reynolds—when Lysander asks Hermia to meet him in the wood, she replies—“My good Lysander, I swear”—but instead of finishing her speech she begins caterwauling—in the original play Helena enters—Lysander and Hermia tell her, that they mean to make their escape from Athens and meet in the wood—this scene is a poor one, but as it is essential to the carrying on of the plot, it ought to have been curtailed, and not omitted—in the 3d scene, Demetrius says to Helena

“Thou told'st me they had stolen to this wood”

but Helena, according to this alteration, had no means of knowing this herself.

Scene 2d, with Bottom, &c., concludes with a musical Epilogue from the alteration of 1763.

Scene 3d—the Fairies enter—and afterwards Demetrius and Helena—Oberon, Puck and a Troop of Fairies conclude the act with singing.

Act 2d proceeds as in the original 2d and 3d acts, except that much is omitted and several songs inserted—the dialogue between the lovers is properly curtailed, as great part of it is written in a manner unworthy of Shakspeare—the act is concluded with singing, dancing, and a display of fine scenery—of all this Shakspeare never dreamt, nor can the real friends of Shakspeare approve of it.

Act 3d begins with Shakspeare's 4th act—the Queen of the Fairies, Bottom, &c. are discovered—Oberon releases the Queen from the charm—the Ass' head disappears—Quince, &c. enter to Bottom—some of them bring their *stage properties*, such as Wall, Lyon's Skin, Pyramus' armour, &c.—Theseus, Philostrate, &c. enter—Philostrate, having told Theseus of the play, adds—

“ This is the spot where they rehearse ; and by

“ my faith

“ They're here ! and dress'd ! all in stage-form

“ and character !”

—Theseus agrees to see the play—Philostrate throws a large cloak round him—and he, with his train, retires behind clumps of trees, so as not to be seen by Bottom and his party—the mock Tragedy is then performed—but the actors, instead of acting before

Theseus and his Court, as in Shakspeare, go through a dressed Rehearsal, as if they were rehearsing in a modern theatre—all this is most vilely managed—and some sad stuff is added to Bottom's part—the scene changes to another part of the wood, when part of the last scene of Shakspeare's 3d act is introduced — scene the last—Theseus' Palace — Theseus, Hippolita, and Egeus enter—and then the lovers—Theseus speaks the fine speech from the 1st scene of Shakspeare's 5th act—and the piece is concluded with a song by Hermia, and a grand Pageant, commemorative of the triumphs of Theseus —this is so absurd, that Reynolds has endeavoured to palliate it by making Theseus say—

————— —“ Next for our pageant,  
 “ Which but for thy request—but that its fair  
 “ Director is Hippolita, *we willingly ourselves*  
 “ Would not be witness of it ; since 'tis to  
 “ celebrate  
 “ *Our own poor triumphs !*”

the modern regal style of We for I is here most improperly introduced — Shakspeare knew better what was right.

Reynolds in his Advertisement says—“ the last  
 “ representation of a Midsummer Night's Dream  
 “ was in 1763, and the alterations and additions  
 “ then introduced, were said to have been by Col-  
 “ man and Garrick ; but whoever will read the play,  
 “ as published by Tonson in that year, must doubt  
 “ much whether either of those Gentlemen could  
 “ have been concerned in so inefficient a production

“—it was coldly received on the first night, and  
“after the 2d night, was totally withdrawn.”

On the 2d or 3d night, *Midsummer Night's Dream* was cut down to an After-piece, and called a *Fairy Tale*—in that shape it was acted several times—9 at the least—see D. L. Nov. 23 and 26—and May 23 1763-1764—bad as the alteration acted in Nov. 1763 was, yet Reynolds had no right to abuse it, as he has borrowed greatly from it, particularly as to the songs—the playbill for Jan. 17 and 19 1816 attributed the alterations principally to Colman and Garrick—but in the subsequent bills their names were omitted—Reynolds concludes with saying that he has “restored to the stage a lost, but divine Drama”——It is evident that he thought this divine play would not please a modern audience, unless it were made more divine by the addition of many songs—some fine scenery—and a grand pageant——It was certainly better to have *Midsummer Night's Dream* revived in this mangled state, than not to have it revived at all—yet this alteration does Reynolds no credit—it is so far better than that of 1763, as he has about 16 songs instead of 33—he has also restored the mock Tragedy, and some other passages of the original.

*Midsummer Night's Dream* was turned into an Opera in 1692 and brought out as the *Fairy Queen*—for particulars see T. R. 1692—Reynolds says nothing of this piece, but the absurdity of a dressed rehearsal, in a wood, is evidently taken from it—as also the transposition of the Mock Tragedy from the last scene but one, to the earlier part of the play—

**A Fairy Tale, taken from Midsummer Night's Dream, was acted at the Hay. July 18 1777.**

**Jan. 20. Gamester. Beverley = Conway.**

**23. Jaffier = Conway : Pierre = C. Kemble.**

**Feb. 1. Isabella, with, never acted, Portfolio, or the Family of Anglade. Count D'Anglade = C. Kemble : Dorival (nephew to Madame Clairmont) = Abbott : La Ruse (his valet) = Mathews : Leon St. Aubri = Terry : Marcel = Tokely : Berthold (servant to D'Anglade) = Farley : Officer of the Police = Egerton : Dumont = Jefferies : Countess D'Anglade = Mrs. Faucit : Madame Clairmont = Mrs. Egerton :—acted about 9 times—this Drama, in 2 acts, was taken from the French, and adapted to the English stage by Kenney—for the plot see Accusation at D. L. Feb. 1—the principal difference between the two pieces is, that La Ruse has no confederate—he acts the part of the supposed jeweller himself—Payne's piece is better than Kenney's.**

**8. Measure for Measure, revived. Duke = Young : Lucio = Jones : Angelo = Terry : Claudio = C. Kemble : Escalus = Murray : Pompey = Liston : Elbow = Blanchard : Barnardine = Emery : Isabella = Miss O'Neill, 1st time : Mariana = Mrs. Faucit : Mrs. Overdone = Mrs. Davenport :—acted 5 times.**

**17. Jaffier = C. Kemble : Pierre = Young.**

**29. Madame Sachi on the tight rope was introduced in the Pantomime of Harlequin's Olio.**

**March 2. Fair Penitent, revived. Lothario = C. Kemble : Horatio = Young : Sciolto = Murray : Altamont = Abbott : Calista = Miss O'Neill, 1st time : Lavinia = Miss Foote :—acted twice.**

5. For the accommodation of the crowds of applicants, who desire to witness the astonishing performances of Madame Sachi, she will exhibit two of her unparalleled feats between the play and farce

12. Never acted, Guy Mannering, or the Gipsy's Prophecy. Dominie Sampson = Liston : Dandie Dinmont = Emery : Henry Bertram = Sinclair : Col. Mannering = Abbott : Dirk Hatteraick = Tokely : Gilbert Glossin = Blanchard : Baillie Mucklethrift = Simmons : Meg Merrilies = Mrs. Egerton : Lucy Bertram = Miss Stephens : Julia Mannering = Miss Matthews : Flora = Mrs. Gibbs : Mrs. Mac Candlish = Mrs. Davenport :—acted 18 times—this is a musical play, in 3 acts—it is founded on the celebrated novel, and written by Terry of C. G.—or as the titlepage expresses it, by Daniel Terry *Esquire*—it is good enough for a musical piece—the making of Dominie Sampson well skilled in all the ancient languages is very proper, but one wishes the author would explain how he could learn the different dialects of India in Scotland—Terry makes one quotation and two indecent allusions to the Scriptures—in these instances the Licenser might have interposed his authority with peculiar propriety—but according to Mr. Larpent, an author may take what liberties he pleases with the scriptures, provided he takes none with the Methodists.

16. School for Scandal. Joseph = Young : Lady Teazle = Miss O'Neill, being her 1st app. in Comedy in England :—acted 14 times.

April 15. Richard 3d = Cobham, 1st app. there.

16. Man of the World. Sir Pertinax = Bibby,

being his 1st app. in London :—with, never acted, Who wants a Wife? or the Law of the Land. Felix Fairlove = Liston : Koloff = Blanchard : Ali Beg = Simmons : Zora = Miss Foote : Sarucma = Mrs. Egerton : Badoura = Mrs. Liston : — this Comio Arabian Tale was acted 13 times—it is not mentioned by Oulton, and it seems not to have been printed.

23. The second centenary of years since the death of Shakspeare—Coriolanus. Coriolanus = Kemble : — with Garrick's Jubilee. Irishman = Tokely : Ralph = Emery : Ballad Singer = Taylor : 1st Sere-nader = Duruset : Goody Benson = Mrs. Liston : Margery Jarvis = Mrs. Davenport : Ballad-singing Girl = Miss Matthews :—the Pageant by the whole of the Company—Tragic Muse = Miss O'Neill—Brutus = Terry—Cleopatra = Mrs. Faucit—King John = Barrymore—Richard 3d = Murray—Henry 8th = Egerton—Wolsey = Kemble—Ferdinand in 'Tempest = Sinclair—Æmilia = Mrs. Renaud—Ham-let = Betty (of course he volunteered his services)—Ophelia = Miss Stephens—Macbeth = C. Kemble—Cordelia = Miss Foote—Henry 5th = Conway—Pistol = Simmons—Fluellin = Blanchard—Romeo = Abbott.

Comick Muse = Mrs. Gibbs—Sir Toby Belch = Emery—Olivia = Miss Matthews—Falstaff = Fawcett—Dr. Caius = Farley—Sir Hugh Evans = Grimaldi—Benedick = Jones—Beatrice = Mrs. Dobbs—Rosa-lind = Mrs. Egerton—Audrey = Mrs. Liston—Shy-lock = \*\*\*—Autolycus = Tokely—Bottom = Liston—Puck = Miss S. Booth, &c.

The dialogue of the Jubilee is said to have been

furnished by Kemble from his manuscript copy—the Songs and Choruses were reprinted, with the D. P. and a more particular account of the performers who walked in the Pageant than could be inserted in the bills—the 1st song by Goody Benson was taken from Cymon—the 2d song by Ralph was originally sung by a woman—the air by Miss Stephens was not in the Jubilee originally—two of the original songs were omitted—Terry seems to have walked as Shylock as well as Brutus, but the Order of the Pageant as printed does not exactly agree with the bills.

25. (and 27) Jubilee. Cassius = Abbott: Lady Macbeth = Mrs. Renaud.

26. Kemble acted Sir Giles Overreach.

29. Coriolanus, by Kemble :—with Jubilee, for the last time it can possibly be performed. Tragick Muse = Mrs. Renaud.

30. Jaffier = Conway : Pierre = Kemble.

May 3. Wheel of Fortune. Penruddock = Kemble.

4. Miss O'Neill's bt. Jealous Wife. Oakly = Young : Major Oakly = Terry : Charles = C. Kemble : Lord Trinket = Jones : Capt. O'Cutter = Tokely : Russet = Chapman : Sir Harry Beagle = Fawcett : Mrs. Oakly = Miss O'Neill, 1st time : Lady Freeloove = Mrs. Gibbs : Harriet = Miss Foote : —Miss O'Neill acted Mrs. Oakly 12 times, but she is said not to have played the part well.

6 and 9. Kemble acted Brutus, and Stranger.

10. Bibby acted Shylock, and Sir Archy.

13. Kemble acted Brutus.

16. Stranger = Kemble :—he was taken ill, and Young acted.

23. Never acted in this country—Adelaide, or the Emigrants. Count St. Evermont = Young : Count Lunenburg (a German) = C. Kemble : Albert (son to St. Evermont—in love with Julia, but supposed to be dead) = Abbott : Godfrey (servant to St. Evermont) = Murray : Colbert (friend to Lunenburg) = Egerton : Adelaide (daughter to St. Evermont) = Miss O'Neill : Madame St. Evermont = Mrs. Egerton : Julia (in love with Albert) = Miss Foote :—with an Epilogue by Mathews, in the character of Sir Fretful Plagiary——this T. was not acted a second time—the real cause of which was, that the boxes were not taken—the action takes place in the time of the French Revolution—St. Evermont, his wife, Adelaide and Julia had made their escape into Germany—Lunenburg had placed them in a cottage on his domain—Lunenburg and Adelaide had fallen mutually in love—they had been privately married, as Adelaide supposes—but in the 3d act, Lunenburg acknowledges that he had imposed on her by a false marriage—he offers to marry her publicly—instead of acceding to his proposal, she says she will wed despair, and talks of herself as the vilest of women—whereas in fact she had been guilty of no fault, except that of contracting a clandestine marriage—at the conclusion, Adelaide poisons herself—Albert challenges Lunenburg—Lunenburg flings away his own sword, and rushes upon the sword of Albert——this is a moderate T. by Sheil—the plot is too slight for 5 acts—the language is frequently beautiful—but more frequently unnatural—the 2d edition of Adelaide was printed in

1816, without the Epilogue, and without any intimation that the play had been acted elsewhere.

24. Friday—Adelaide will be performed to-morrow, Monday and Thursday.

25. The extraordinary exertion attending Miss O'Neill's performance of Adelaide, renders it impossible for her to repeat that character for some time—the same intimation was given on the 27th—Miss O'Neill acted on 24th Mrs. Oakly—25th Lady Teazle—27th Jane Shore—28th Mrs. Oakly.

29. Young's bt. Cymbeline. Posthumus = Kemble : Jachimo = Young : Morgan (1st time and for that night only) = Terry : Polydore (for that night only) = C. Kemble : Cadwal = Abbott : Cloten (1st time and for that night only) = Liston : Cymbeline = Egerton : Imogen = Miss Stephens, 1st time : Queen = Mrs. Egerton :—with Sylvester Daggerwood (for that night only) = Mathews—and Forty Thieves. Ali Baba = Tokely : Mustapha = Mathews : Morgiana = Miss S. Booth : Cogia = Mrs. Liston.

31. For bt. of Mr. and Mrs. C. Kemble. Henry 8th. King = Egerton : Wolsey = Kemble : Cromwell = C. Kemble : Queen = Mrs. Siddons :—with Prize. Lenitive = Mathews : Label = Liston.

June 3. Grecian Daughter. Evander = Kemble.

4. For bt. of Mathews. Beggar's Opera, in 2 acts—the characters to be dressed as on the 1st representation in 1727, and taken from Hogarth's celebrated picture—Macheath (for that night only) = Mathews—who will attempt the voice and manner of a celebrated performer of that character—(perhaps Incledon)—with Chip of the Old Block, and Prize.

5. Conway's bt. Exile. Daran = Young : Governor of Siberia = Tokely : Alexina = Mrs. H. Johnston (her only app. :) — with Mrs. Wiggins—and Katharine and Petruchio. Petruchio = Conway : Katharine = Mrs. H. Johnston, 1st time.

7. For bt. of Jones. Lord of the Manor—Tom Thumb—and Venetian Vagaries—during the time of the Carnival——Jones most respectfully informs his Theatrical friends and Amateurs, that he shall be much gratified, in presenting Tickets of admission to the stage, to those who may wish to mix, in characteristick dresses, with the performers in the Carnival.

8. By the express desire of the Princess Charlotte and the Prince Saxe Cobourg.

Macbeth = Kemble : Lady Macbeth = Mrs. Siddons.

10. Hamlet = Kemble, for the last time.

11. Mr. and Mrs. Liston's bt. Guy Mannering, with Bombastes Furioso, and, not acted 20 years, (acted Jan. 28 1804). St. Patrick's Day. Lieut. O'Connor = Jones : Dr. Rosy = Mathews : Justice Credulous = Liston : Lauretta = Miss Foote : Mrs. Bridget = Mrs. Davenport.

14. Emery's bt. School of Reform.

15. Pierre = Kemble :—last app. this season.

17. Pizarro. Rolla = Young : Alonzo = C. Kemble : Pizarro = Conway : Las Casas = Terry : Elvira = Miss O'Neill, 1st time : Cora = Mrs. Faucit.

18. Farley's bt. Inkle and Yarico. Inkle (for that night only) = Young : — and Timour, with Horses.

22. By the express desire of the Princess Charlotte and the Prince Saxe Cobourg.

Macbeth = Young : Lady Macbeth = Mrs. Siddons.

25. For bt. of Mrs. Gibbs. Not acted 20 years, Columbus. Columbus (for that night only) = Young : Alonzo = Conway : Harry Herbert = Jones : Dr. Dolores = Mathews : Bribon = Liston : Orozembo = Egerton : Solasco = Terry : Nelti = Mrs. Gibbs : Cora = Miss Stephens.

28. Miss S. Booth acted Rosalind, and Blind Boy for her bt.

29. Theatrical Fund. Henry 8th. Wolsey = Young, 1st time : Queen Katharine = Mrs. Siddons.

July 2. Brandon's bt. Education.

6. Man of the World. Sir Pertinax = Terry : Egerton = C. Kemble : Sidney = Abbott : Melville = Egerton : Lady Rodolpha = Miss S. Booth : Betty Hint = Mrs. Gibbs.

9. Miss Foote's bt. Cymbeline. Posthumus = Conway : Polydore = Abbott : Cadwal = Booth : Morgan = Murray : Imogen = Miss Foote, 1st time : —with Forty Thieves. Morgiana = Miss Foote, 1st time.

13. Merchant of Venice. Shylock = Terry.

15. (Last night) Artaxerxes.

Mrs. Powell did not act in London after this season — her person was very good — her voice was strong and variable — her countenance was expressive — she spoke with feeling, and was generally approved — her forte lay in the violent parts of Tragedy — tenderness and pathos did not suit her. (*Green Rooms* 1790 and *Strictures* 1795.)

*Her characters—selection only.*

- Hay. 1788. As Mrs. Farmer—Alicia.  
 D. L. 1788-1789. Sigismunda.  
 1789-1790. As Mrs. Powell — Lady Anne—  
 Imoinda—\*Marcella in ditto—Desdemona.  
 1790-1791. Almeria in M. B.  
 1794-1795. Æmilia in Othello — \*Mrs. Wood-  
 ville in Wheel of Fortune — Young Norval for  
 her bt.  
 1795-1796. Statira—Hamlet for her bt.  
 1797-1798. \*Spectre in Castle Spectre.  
 1798-1799. Queen in Richard 3d—Leonora in  
 Revenge—Euphrasia—Millwood.  
 1800-1801. Constance in K. J.—Elvira in Piz.  
 1803-1804. \*Countess Belfior in Wife of two  
 Husbands—Mrs. Haller—Volumnia.  
 1804-1805. Zaphira—Lady Randolph.  
 1805-1806. Lady Macbeth—Hermione in D. M.  
 —Merope—Margaret of Anjou.  
 1806-1807. Belvidera — \*Matilda in Curfew—  
 \*Adelgitha in ditto.  
 C. G. 1811-1812. Lady Allworth — Portia in  
 J. C.  
 1812-1813. Queen Elizabeth in Earl of Essex—  
 Roxana.  
 1813-1814. Queen Katharine.  
 Mrs. Powell, on the 21st of May 1814, was an-  
 nounced in the bill as Mrs. Renaud—she continued

at C. G. till the end of this season—at Edinburgh in 1818 she acted \*Isbel in the Appeal—a very good character.

\* *Originally.*

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## HAY. 1816.

July 1. (First night) Man of the World. Sir Pertinax = Terry : Sidney = Baker, 1st app. there.

2. Castle Spectre. Osmond = Meggett : Angela = Mrs. Egerton, 1st app. there:—with Review. Caleb Quotem = Fawcett, 1st app. there for 8 years.

4. Poor Gentleman. Sir Robert Bramble = Watkinson from Newcastle, 1st app. there.

5. Foundling of the Forest. Count de Valmont = Terry : Bertrand = Tokely.

8. Bold Stroke for a Husband.

9. Heir at Law. Daniel Dowlas = Watkinson.

11. Jealous Wife. Oakly = Meggett.

13. Critic. Sir Fretful = Terry, 1st time.

15. Wild Oats. Sir George Thunder = Terry.

17. Such things are. Twineall = Jones : Haswell = Terry : Sir Luke Tremor = Watkinson :

Zedan = Tokely : Arabella = Mrs. Glover : Lady Tremor = Mrs. Gibbs.

18. Iron Chest. Sir Edward Mortimer = Meggett.

22. Never acted, Exit by Mistake. Roland = Terry : Restless Absent = Jones : Crockery = Tokely : Rattletrap = Russell : Jack Straw = Watkinson : Prattle = Mrs. Gibbs : Mrs. Matcher = Mrs. Davenport :—acted 35 times—a pretty good C. in 3 acts, by Jameson—not printed,

Aug. 1. Follies of a Day. Count Almaviva = Jones.

2. Pannel. Muskato = Fawcett : Beatrice = Mrs. Gibbs.

3. Fawcett acted Sir David Dunder.

9. Who wants a Guinea? Solomon Gundy = Fawcett.

10. Never acted, My Landlady's Gown. Jack Jocund = Jones : Dermot O'Finn (servant to Sir Pascal) = Tokely : Sir Pascal Paradox = Watkinson : Perceval (his nephew—in love with Laurette) = Barnard : Timothy Button (a tailor) = Russell : Mrs. Higginbottom = Mrs. Davenport : Laurette (in love with Perceval) = Miss Taylor : Biddy = Miss Copeland :—acted 14 times—this Farce was written by Oulton—Jack Jocund had run away with Mrs. Higginbottom's daughter, and married her—she has a fortune of £10,000, but as she will not be of age for 9 months, Jocund cannot touch her money—Mrs. Higginbottom had prevailed on a person, to whom Jocund was in debt, to arrest him—Jocund had made his escape from the bailiffs in his Landlady's Gown—in that dress he arrives at Sir Pascal's—Perceval lends him a suit of clothes—Mrs.

Higginbottom's carriage breaks down, and she is obliged to walk half a mile in the wet—Biddy lends her the Landlady's Gown—the bailiffs see her dressed as Jocund was dressed in the morning—they insist that she is Jack Jocund, and carry her off—this part of the F. is good—the other part of it is poor stuff—Jocund and Perceval exchange names—Dermot O'Finn pretends to be Sir Pascal, &c.—Jocund's mode of escaping from the bailiffs seems to have been borrowed from the Town before You.

15. Tokely acted Moll Flagon.

24. Travellers Benighted, with, never acted, Fair Deserter—Tokely—Duruset—Watkinson—Miss Mac Alpine—this Comick Sketch, in one act, interspersed with musick, was acted 7 times.

26. How to die for Love. Blumenfeld = Jones : Trick = Tokely.

27. Terry acted Eustace de St. Pierre for his bt.

29. For bt. of Jones. Dramatist. Vapid = Jones : Lord Scratch = Terry.

31. School for Scandal. Joseph = Meggett : Moses = Tokely.

Sept. 9. Tokely acted Major Sturgeon, 1st time.

10. Tokely's bt. Love and Gout.

14. Russell's bt. Mathews acted Chip, and Motley.

## BATH 1815-1816.

Sept. 30. Alexander the Great = Conway : Roxana = Mrs. Weston : Statira = Mrs. W. West (late Miss Cooke) from Edinburgh, 1st app. :—with John of Paris.

Oct. 7. Wonder. Felix = Conway : Violante = Mrs. W. West.

21. My Aunt. Capt. Dashall = Stanley :—he acted well, particularly when drunk—My Aunt is a poor musical F.—first performed at the Lyceum Aug. 1 1815. Capt. Dashall = Wallack : Rattle = Harley :—Songs only printed.

Nov. 23. Albion Queens. Norfolk = Warde : Dowglas = Miss Jarman : Queen Mary = Mrs. W. West : Queen Elizabeth = Mrs. Weston.

Dec. 9. Much ado. Benedick = W. Macready—very bad.

16. Honey Moon. Duke Aranza = W. Macready—he spoke one serious speech well, but was very bad on the whole.

19. Italian Lover. (Julia) Mentevole = W. Macready : Marcellus = Warde : Julia = Mrs. W. West : Fulvia = Mrs. Weston.

—Sinclair acted 5 nights.

Jan. 2. Mathews acted 8 nights.

4. Who wants a Guinea? Solomon Gundy = Mathews : Andrew Bang = Comer : — with Farce Writer. Scrapall = Mathews : Capt. Dashington = Stanley.

5. Hypocrite—Mathews was exquisite in Mawworm—the Sermon was rapturously encored, and he went through it a second time.

6. For bt. of Mathews. Wild Oats. Rover (with a variety of Imitations) = Mathews : Sim = Comer : with Hamlet's Advice to the Players, as Kemble, &c.—and Agreeable Surprise. Lingo = Mathews—Mathews in Rover (with the exception of the Imitations) was very bad—his figure and manner totally disqualified him for the part.

9. Beaux Stratagem. Archer = Stanley : Scrub = Mathews : Aimwell = Warde : Mrs. Sullen = Mrs. Weston : Cherry = Mrs. W. West :—with Killing no Murder. Buskin = Mathews :—Stanley acted very well—Mathews was excellent in Buskin—particularly in the bill scene—and in his change from Hair-dresser to Cook—and in his Ventriloquism.

12. Young Quaker. Clod = Mathews : — with Critic. Puff = Stanley : Sir Fretful = Mathews—he was excellent in Sir Fretful.

— Mrs. Alsop acted 8 nights.

18. As you like it. Orlando = Warde : Rosalind = Mrs. Alsop :—with Black Beard——this piece is a Spectacle with songs—it was compiled by Cross from the history of the Buccaneers in America—and brought out at the Royal Circus in 1798—at Bath it was very well gotten up, but did not meet with the success it deserved—in one of the scenes the whole stage was made to represent the deck of a man of war—Gomery acted Black Beard.

26. Who's Who? Endall (an Apothecary) = Woulds :—a ridiculous circumstance happened on this evening—the Apothecaries' apprentices, not

liking the character of Endall, hissed and attempted to kick up a riot.

Feb. 2. Romeo = W. Macready : Juliet = Miss Cælia Grimani, her 1st app. on any stage

8. Venice Preserved. Jaffier = Warde : Pierre = W. Macready : Belvidera = Miss Grimani :—an apology was made for her in the 5th act, and the mad scene was omitted—she had no talents for acting, but was very conceited of her own abilities.

10. Every Man in his Humour. Kately = W. Macready : Bobadill = Bengough : Brainworm = Chatterley : Master Stephen = Woulds : Young Knowell = Warde : Wellbred = Stanley : Dame Kately = Mrs. W. West.

16. Brownell's bt. Will. Albina Mandeville = Mrs. Mardyn, from D. L. :—with Young Hussar. Florian = Warde :—£247—Mrs. Mardyn was improved since she left Bath.

March 12. Stanley's bt. Fortune's Fool. Ap Hazard = Stanley :—with Lilliput—5 of Stanley's children acted.

21. For bt. of Mrs. Shaw, late Miss Rennell, Wanderer. Sigismund = Warde : — with Rosina. William = Mrs. Shaw.

— Miss Hughes acted 5 nights.

April 16. Young acted King Lear.

18. Young acted Penruddock.

19. Accusation. D'Anglade = Stanley : Valmore = Warde.

20. Young acted Sir Edward Mortimer.

23. Young acted Macbeth—at the end of the play, in commemoration of the Centenary of the immortal Shakspeare, will be exhibited a Grand Procession

of the principal characters of his most celebrated plays—The scene, which was again selected from King Lear, was that in which Edgar rescues Cordelia from the Ruffians—this mistake was the more disgraceful, as Charlton, the Stage Manager, had been told of the unpardonable blunder of which he had been guilty on May 31 1814.

25 and 27. Young acted Stranger and Octavian.

30. Young acted Zanga, and Petruchio, for his bt.

May 2. Stanley's bt. John Bull. Shuffleton = Stanley :—with Raising the Wind. Diddler = Stanley :—he played Diddler very well—Stanley's bt. in March having proved unprofitable, he was allowed a second benefit, but even that was a bad one.

4. Deaf and Dumb. Julio = Mrs. C. Kemble : St. Alme = Stanley :—with Prize. Caroline = Mrs. C. Kemble.

Mrs. C. Kemble's other parts were—Bizarre—Maria in Of Age To-morrow—Widow Bellmour—Nell—Mrs. Oakly—Lady Julia in Personation—Lady Restless—Maria in Citizen—Juliana in H. M.—Lady Contest—Lady Emily in Smiles—Catharine in C. and P.—she played them all well—particularly Mrs. Oakly.

25. W. West's bt. Rivals. Sir Anthony Absolute = Dowton : Fag = W. West : Lydia Languish = Mrs. W. West :—with What Next? Col. Touchwood = Dowton :—he was excellent in Sir Anthony.

June 8. Mr. and Mrs. Egan's bt. Poor Gentleman. Frederick = Stanley : Ollapod = Mathews :—with Sleep Walker by Mathews :—his conduct on this occasion did him great credit—after acting on Jan. 13th, he gave a supper to several of the per-

formers—they sat up all night till it was time for Mathews to go off in one of the morning coaches—Egan on going home broke his leg—Mathews came down to play for his bt. and brought him a great house

29. Richard 3d = Kean : Richmond = Stanley.

July 2. New Way to Pay Old Debts. Sir Giles Overreach = Kean : Wellborn = Stanley : Lady Allworth = Mrs. Weston :—Sir Giles was Kean's best character, next to Richard 3d.

3 and 4. Kean acted Hamlet, and Othello.

5. Duke of Milan. Sforza = Kean : Francisco = Bengough : Graccho = Woulds : Marcelia = Mrs. Weston : Eugenia = Mrs. W. West :— Stanley was cast for Pescara—he thought the part beneath his dignity, but consented to play it, on condition that his name should not appear in the bill.

6. Riches. Luke = Kean.

12. Kean's bt. New Way to Pay Old Debts, with Tobacconist. Abel Drugger = Kean :—when Kean was carried off in the last scene of the play, a Gentleman in the Pit called out for the Curtain to fall—this absurd motion was seconded by others, and the piece was brought to an abrupt conclusion—this was the more improper, as on the 2d of July Stanley had spoken the last speech particularly well.

In the course of the season, Warde acted Lord Aimworth—Merchant of Bruges—Inkle—Reuben Glenroy—Rugantino—Alonzo in Revenge—Frank Rochdale, &c.

W. Macready acted Luke—Orestes—Hastings—George Barnwell—Lackland—Othello—Doricourt—Leon—Don Felix—Rolla—Leontes.

Stanley acted Young Marlow—Cassio.

Chatterley acted Vandunke—Mungo, &c.

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BEN JONSON.

Gifford in 1816 published a new edition of Jonson's works in 9 vols. 8vo.

*Vol. 1.*

Memoirs of Jonson, &c.

1. Every Man in his Humour—see T. R. 1682—  
and D. L. Nov. 29 1751.

*Vol. 2.*

2. Every Man out of his Humour—see T. R. 1682.

3. Cynthia's Revels, or the Fountain of Self-love—this Comical Satire was first acted in 1600, by the children of the Queen's Chapel—some parts of it (particularly the Hymn to Cynthia) are well written

—but on the whole it is very dull—the D. P. (besides Cynthia, &c.) are—Amorphus (deformed)—Anaides (impudent)—Asotus (prodigal)—Argurion (money)—Philautia (self-love) &c.—Mercury and Cupid begin the 1st act in their proper characters, after which they turn Pages, but do nothing worthy of notice—at the conclusion, Amorphus, &c. sing a palinode—the last act contains a great encomium on Queen Elizabeth (as Cynthia) and virginity—in the 4th act, Jonson derives breeches from bear-riches, as when a gallant bears all his riches in his breeches—if the ladies would admit of this etymology, it would perhaps reconcile them to an innocent word—the Epilogue concludes with—

“ I'll only speak what I have heard him (Jonson)

“ say,

“ By —— 'tis good, and if you like't, you may.”

Gifford says that *Every Man out of his Humour* and *Cynthia's Revels* were revived after the Restoration, and were *often* performed “very satisfactorily,” as Downes tells us, “to the town”—Downes does not mention *Cynthia's Revels*—he enumerates *Every Man out of his Humour*, with about 20 other plays, as acted by the King's Company between 1660 and 1682—he adds—“these being old plays were acted *but now and then*—yet being well performed, were “very satisfactory to the town.”

4. *Poetaster, or His Arraignment*—this Comical Satire was produced in 1601—it was acted by the children of the Queen's chapel—some parts of it are very well written—others are rather dull and uninteresting—the scene lies at Rome in the reign of

Augustus, and most of the D. P. are real characters who lived at that time—in the 1st act, Ovid's father reproaches him for devoting his time to poetry, and insists that he should study law—in the 4th act, Ovid and his friends assume the characters of the gods and goddesses—Augustus enters, and is highly offended at them for their impiety—he banishes Ovid from the court, and imprisons Julia—a love scene ensues between Ovid and Julia, which even Gifford calls ridiculous—in the last act, Crispinus and Demetrius are arraigned for calumniating Horace—Virgil is appointed as judge, and Horace as accuser—Crispinus and Demetrius are found guilty, and punished, but not severely—in this play Ben Jonson vindicated himself from the aspersions of his enemies under the character of Horace, and attacked Marston and Dekker under the characters of Crispinus and Demetrius—Gifford observes that Marston was very distinctly marked as Crispinus, or the Poetaster, but that Dekker might have “sat still unquestioned,” if he had not taken Demetrius to himself.

Dekker, who was not only a rapid but a popular writer, produced in 1602 his *Satiromastix*, or the *Untrussing of the Humorous Poet*, in which he retaliated on Jonson—in the last scene of the *Poetaster*, a dose of Hellebore is administered to Crispinus, which occasions him to vomit up many strange words—to this Crispinus in *Satiromastix* replies—

“ Or should we minister strong pills to thee,  
“ What lumps of hard and undigested stuff,  
“ Of bitter Satyrisme, of Arrogance,

“ Of Self-love, of Detraction, of a black  
 “ And stinking Insolence, should we fetch up.”

Demetrius and Crispinus made their peace with Horace soon after the *Satiromastix* was written. (*Gifford.*)

Hawkins, who re-published Dekker's play in his collection, observes “ it is worth while to compare “ the two productions of these rival poets—there is “ certainly a great deal of wit in both of them, and “ perhaps Dekker has the advantage of his antagonist in the bitterness of his sarcasms, and the “ severity of his personal reflections—one cannot “ help being more inclined to favour Dekker, who “ only retaliated the insults of his rival, than Jonson, who first insulted him.”

Gifford on the contrary insists, that Marston and Dekker had headed the cabal against Jonson, and occasioned him to write the *Poetaster*—he speaks with contempt of Dekker's play—“ nothing,” says he, “ can so strikingly manifest the vast superiority “ of Jonson, as a comparison of his lively and interesting Comedy with that of Dekker, which was “ meant to rival and eclipse it.”

Woe be to the author whose play comes in competition with one, of which Gifford has been the editor.

Dekker lays the scene of his play in England, in the time of William Rufus—it begins on the day of the marriage between Sir Walter Terill and Cælestine, the daughter of Sir Quintilian Shorthose—Horace is engaged to write the *Epithalamium*—the King comes to the wedding, and falls in love with the bride—Sir Quintilian, to preserve his daughter's

chastity, gives her a sleeping potion, which he calls poison—Cælestine is brought to court apparently dead—she recovers, and the King resigns her to Sir Walter—in the last scene, Horace is dragged in dressed like a Satyr—Crispinus orders him to be crowned with stinging nettles for his stinging wit—Horace implores that rather than be thus nettled, he may have his Satyr's coat pulled over his ears—Horace is Untrussed—he promises to observe certain conditions—the first of which is, that he would not swear to hang himself, if he thought any man could write plays as well as himself—some parts of Dekker's piece are well written (particularly those in which he attacks Horace)—others are dull.

*Vol. 3.*

5. Sejanus his Fall—see T. R. 1682.
6. Volpone, or the Fox—see T. R. Jan. 14 1665.
7. Epicœne, or the Silent Woman—see T. R. June 1 1664, and D. L. Jan. 13 1776.

*Vol. 4.*

8. Alchemist—see T. R. Aug 3 1664.
9. Catiline his Conspiracy—see T. R. Dec. 19 1668.
10. Bartholemew Fair—see T. R. 1682.

## Vol. 5.

11. Devil is an Ass—see T. R. 1682.

12. Staple of News—this play was first acted by his Majesty's Servants in 1625—it is on the whole a pretty good C.—Jonson in writing it had his eye on the Plutus of Aristophanes—Four Gossips sit on the stage, and make their remarks between the acts, but do not interrupt the dialogue of the play—Pecunia (Money) is one of the D. P.—of course she is much courted—Old Pennyboy is supposed to be dead—Young Pennyboy comes of age in the first scene—his father is disguised as a beggar—in the 4th act, he throws off his disguise, and disinherits his son for his prodigality—Old Pennyboy had made over his property to a lawyer, called Picklock, in trust—Picklock wants to embezzle the property, but Young Pennyboy gets possession of the deed—Old Pennyboy is reconciled to his son, and the piece concludes with the union of Young Pennyboy and Pecunia—a Staple of News is instituted in the 1st act, and broken up in the 5th—Madrigal in the 4th act says—“we call'd him a *coat-card*”—in the New Inn, the Host says—“some may he *coats* as in the cards”—Bishop Latimer in one of his sermons observes—“it would take up the best *coat-card*, yea though it were the King of Clubs”—these passages show that the modern expression of *court* cards is improper.

13. New Inn, or the Light Heart—this play was brought out on the 19th of Jan. 1629, when it was damned—Jonson printed it with this titlepage—

“ The New Inn, or the Light Heart, a Comedy; as  
“ it was never acted, but most negligently played by  
“ some, the King’s servants, and most squeamishly  
“ beheld and censured by others, the King’s subjects,  
“ 1629—now at last set at liberty to the readers, his  
“ Majesty’s servants and subjects, to be judged of,  
“ 1631”—Jonson however allows that the characters  
of the Host and Lovel were well acted—the Light  
Heart is the sign of the Inn—Young Lady Frampul  
comes to the Inn with a design to be merry—she  
makes her chambermaid, Prudence, sovereign of the  
sports—Lovel, who is in love with Lady Frampul,  
but without having declared his passion for her,  
had previously come to the Inn—Prudence and her  
mistress dress up Frank, the supposed son of the  
Host, as a lady—Lord Beaufort marries Frank—  
Prudence enjoins Lady Frampul to entertain Lovel  
for a pair of hours, and to allow him to take a kiss  
from her at the expiration of each hour—Lady Fram-  
pul demurs, but Prudence insists that she must be  
obeyed—Lovel in his first conference discourses on  
love—in the second he points out the distinction be-  
tween true and false valour—Lady Frampul falls in  
love with Lovel, and at the conclusion they are  
united—this part of the play is very good—in Lovel  
the author professes to represent a complete gentle-  
man—and a more complete gentleman is not to be  
found in any play—the other part of the plot is very  
bad—Frank proves to be Lætitia, the sister of Lady  
Frampul—the Host and an Irish Nurse prove to be  
Old Lord Frampul and his wife, the parents of  
Young Lady Frampul and Lætitia—on the whole  
this play deserved a different treatment—and one

cannot wonder that Jonson should feel indignant at its being damned—he would however have done better, if instead of writing his famous Ode, “Come, “leave the loathed Stage,” &c. he had reflected on what he makes Lovel say—

——— “Why should a wise man then  
 “Confess himself the weaker, by the feeling  
 “Of a fool’s wrong? there may an injury  
 “Be meant me, I may choose if I will take it.”

*Vol. 6.*

14. *Magnetic Lady, or Humours Reconciled*—Placentia Steel, when an infant, had been consigned to the care of Mrs. Polish—Pleasance, Mrs. Polish’s daughter, was of the same age—she had changed the children—Lady Loadstone is the Magnetic Lady—as she is very hospitable, and has a marriageable niece, she draws to her house a diversity of guests, all persons of different humours—in the early part of the play, she consults her friends about the marriage of her supposed niece, Placentia—in the 4th act, the supposed Placentia is unexpectedly brought to bed of a boy, without being married—Mrs. Polish vehemently reproaches Placentia’s nurse for not having kept a better watch over her daughter—the nurse in her turn reproaches Mrs. Polish for having changed the children—Compass overhears their conversation—he offers to marry the supposed Pleasance—she readily consents—Lady Loadstone is satisfied that the person whom Compass has married,

is really her niece—she approves of their union——this C. was brought out at Black Friars in 1632—it is on the whole a pretty good play—Mrs. Polish is the best character—Gifford calls her the most perfect representation of a gossiping toad-eater that the English stage can boast.

15. *Tale of a Tub*—the scene lies in Finsbury Hundred—John Clay, a tilemaker of Kilborn, is on the point of being married to Awdrey, the daughter of Tobie Turfe, the high constable of Kentish-town—Squire Tub of Totten-Court, and Justice Preamble of Maribone want to marry Awdrey—each of them uses various stratagems to effect his purpose—John Clay, as he is going to church, is falsely accused of having committed a robbery—Turfe is sent on a sleeveless errand—Awdrey falls into the hands, first of Squire Tub, and then of Justice Preamble—Turfe recovers his daughter—she is at last married to Pol Martin, the usher of Squire Tub's mother——this C. is inferiour to the generality of Jonson's plays—most of the characters are low, but they do not abound even in low humour—Gifford says—"this C. was licensed for the Black Friars on the 7th of May 1633, and was the last piece which Jonson brought on the stage—it was not printed till 1640, three years after his death—Totten-Court, or Totten-Hall, now absorbed in the metropolis, was, when this was written, a hamlet in the parish of St. Pancras"—*Tottenham Court*, a C. by Nabbes, was printed in 1638.

16. *Sad Shepherd, or a Tale of Robin Hood*—there are only two acts and half of this piece—which is much to be lamented, as they are very well

written—Jonson, instead of laying the scene in Arcadia, the usual place for Pastorals, has very properly fixed it in Sherwood Forest—Robin Hood, Marian, &c. form the D. P.—Robin Hood had invited the shepherds and shepherdesses of the vale of Belvoir to a feast—Marian and Robin Hood's men bring home the deer which they had killed by his desire—the Witch of Paplewick assumes the form of Marian, and quarrels with Robin Hood—Amie falls in love with Karolin—Robin Hood is reconciled to Marian—he concludes that the Witch had assumed her form—Robin Hood's friends determine to hunt the Witch—the Sad Shepherd is Æglamour—he supposes that Earine, with whom he was in love, had been drowned in the Trent—the Witch had carried away Earine to be the mistress of her son, Lorel—it appears from the Argument of the 3d act, that the Witch was to have escaped from the huntsmen by the help of Puck—in the first scene of the 2d act, Lorel's address to Earine is founded on that of the Cyclops to Galatea in Theocritus—towards the end of the scene the Witch reproaches Lorel for having presented Earine with two young hedgehogs, and says he should have given her something more agreeable—this is perhaps the grossest speech to be met with in the whole compass of the English Drama—Gifford (vol. 1 p. 186) has thought proper to call Shakspeare the coryphæus of profaneness—if Shakspeare had written the Witch's speech he would perhaps have called him the coryphæus of obscenity—but as it was written by his favourite author, it is passed by without censure—as likewise what relates to L. Bestia at the close of the 1st act

of Catiline—which Davies justly observes was highly improper for the stage.

17. Fall of Mortimer—of this piece Jonson wrote only the Argument, and part of the 1st scene.

18. Case is Altered—this C. is founded on two of the plays of Plautus, (see the Captives and Miser in Plautus at the end of 1766-1767)—but with alterations and additions—the scene lies at Milan—Count Ferneze has two sons—Paulo and Camillo—the younger of them, when an infant, had fallen into the hands of the French at the taking of Vicenza—he had been brought up by the father of Chamont—and under the name of Gasper—the younger Chamont and Gasper are sworn friends—they are taken prisoners by Maximilian, the General of Milan—Chamont had assumed the name of Gasper—Gasper had assumed the name of Chamont—Paulo, in the 3d act, is taken prisoner by the French—Maximilian proposes to Ferneze, that Paulo should be ransomed by the restoration of the supposed Chamont to his friends—the supposed Gasper is sent to negotiate the exchange with the French general—the real Gasper continues a prisoner—Ferneze is told that the real Chamont had been sent away—and as the real Gasper is a person of no consequence, he despairs of obtaining Paulo's liberty—Ferneze vows vengeance on Gasper—at the conclusion—Chamont returns to Milan with Paulo—Gasper proves to be Ferneze's younger son—in the other part of the plot, Jaques de Prie pretends to be very poor, but is really possessed of a large sum in gold—on which he dotes, and which he carefully conceals—as his daughter Rachel is very beautiful,

she has several suitors—when any one of them proposes to marry Rachel, Jaques suspects that he has smelt out the gold—in the 4th act the gold is stolen—Jaques is enraged to the last degree—at the conclusion, Jaques has a prospect of recovering his gold—Paulo marries Rachel—this is on the whole a good C., but Jonson has introduced some low characters who are not very entertaining—it would perhaps have been better if he had borrowed more from Plautus—Gifford says—“this play should have stood  
 “ at the head of Jonson’s works, had chronology  
 “ only been consulted—it was first printed in 1609,  
 “ but must have been written 10 or 12 years before.”

The rest of this vol. consists of Entertainments, &c.

*Vol. 7.*

Masques at Court.

*Vol. 8.*

Masques, &c.

Epigrams.

The Forest contains the well known song to Celia—

“ Drink to me only with thine eyes,” &c.

Underwoods—Jonson in his poem on Shakspeare says—

————— “ Soul of the age !

“ The applause ! delight ! the wonder of our stage !

“ My Shakspeare rise ! I will not lodge thee by  
 “ Chaucer, or Spencer, or bid Beaumont lie  
 “ A little further off, to make thee room :  
 “ Thou art a monument without a tomb,  
 “ And art alive still, while thy book doth live  
 “ And we have wits to read, and praise to give.”

Soon after follows the most material line—

“ And though thou hadst small Latin and less  
 “ Greek.”

—this line is passed over by Gifford without any observation on it—if he had given us a good note, we should have been much obliged to him.

### Vol. 9.

Underwoods, Translations, &c.

Discoveries — Jonson says of Shakspeare, “ I  
 “ remember, the players have often mentioned it as  
 “ an honour to Shakspeare, that in his writing he  
 “ never blotted out a line—my answer hath been,  
 “ would he had blotted a thousand — which they  
 “ thought a malevolent speech—I had not told pos-  
 “ terity this, but for their ignorance, who chose that  
 “ circumstance to commend their friend by, wherein  
 “ he most faulted—and to justify mine own candour,  
 “ for *I loved the man, and do honour his memory, on*  
 “ *this side idolatry, as much as any.*”

English Grammar—and Jonsonus Virbius.

The Public is greatly indebted to Gifford for what he has done—but all his labours will hardly revive a taste for Ben Jonson—the excellence of the *Fox*, the *Alchemist*, the *Silent Woman* and *Every Man in his Humour*, is universally acknowledged—as to the rest of his dramatic works, they may be perused with delight by particular persons, but the generality of readers would probably derive more pleasure from the plays of Fletcher, Massinger, or Shirley—a Gentleman pretty conversant with the Drama observed, that he never sat down to read Jonson's inferiour plays, except as a task, and because he was ashamed to acknowledge himself ignorant of the works of so eminent a writer—this, Gifford would have called stupidity, but in matters of taste surely every one has a right to judge for himself.

Shadwell, who was a professed admirer and imitator of Jonson, in the Prologue to the *Virtuoso*, after mentioning good Comedy, adds—

“ A thing we have not seen since Jonson's days,  
 “ *And but a few of his were perfect plays.*”

James the 1st, in consideration of Ben Jonson's services, conferred on him, by letters patent, a pension for life of a hundred marks—in courtesy this has been termed creating him Poet Laureate—and, perhaps, it was so—hitherto, the laureatship appears to have been a mere title, adopted at pleasure by those who were employed to write for the court, but conveying no privileges and establishing no claim to a salary—occasional gratuities were undoubtedly bestowed on occasional services—but an

annual and determinate sum seems to have been issued, for the first time, in favour of Jonson—the nominal laureate or court poet, when Jonson first came into notice, was Daniel, who was long the favourite of Elizabeth and her ladies—on the regular appointment of Jonson, Daniel withdrew himself entirely from court—Charles the 1st raised Jonson's salary to £100 and added a tierce of Canary, (Jonson's favourite wine) which has been continued to his successors—Jonson died in 1637—(*Gifford*)—and was succeeded by Davenant—Davenant died in April 1668—Dryden succeeded Davenant as Poet Laureate, but his Letters Patent were not passed till Aug. 18 1670—with respect however to the emolument of this office, and that of Historiographer Royal (which was also granted to him) the patent had a retrospect, and the salary, which was £200 a year during pleasure, to be paid quarterly, commenced from the Midsummer after Davenant's death—on Aug. 29 1689 Shadwell succeeded Dryden as Poet Laureate and Historiographer—to Shadwell, Tate succeeded as Poet Laureate Dec. 23 1692, with the usual present of wine and an annual pension of £100 only—Rymer was made Historiographer—Dr. Johnson says — “at the accession of King “ George, Rowe was made Poet Laureate—I am “ afraid by the ejection of poor Nahum Tate, who “ (1716) died in the Mint, where he was forced to “ seek shelter for extreme poverty”—in the B. D. Tate is said to have died Aug. 12 1715—Malone tells us that on the *death* of Tate in 1716 Rowe succeeded him—Rowe died in Dec. 1718 and was succeeded by Eusden—Eusden died Sep. 27 1730 and

was succeeded by Colley Cibber—Cibber died in 1757 and was succeeded by Whitehead—Whitehead died April 14 1785 and was succeeded by Wharton—Wharton died May 21 1790 and was succeeded by Pye—(*Malone chiefly*)—Pye was succeeded by Southey in 1812.

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## D. L. 1816-1817.

Sep. 7. School for Scandal. Sir Peter = Munden : Charles = Rae : Joseph = Wallack, 1st time : Sir Oliver = Dowton : Sir Benjamin = Harley, 1st time : Crabtree = Knight, 1st time : Moses = Oxberry, 1st time : Lady Teazle = Mrs. Davison : Mrs. Candour = Mrs. Orger, 1st time :—previous to the play a Monody, to the memory of the late Rt. Hon. R. B. Sheridan, will be spoken by Mrs. Davison—repeated 5 times.

14. Lovers' Vows. Baron Wildenhaim = Bengough from Bath, 1st app. : Agatha = Mrs. Knight from York, 1st app.

21. New Way to Pay old Debts. Sir Giles Overreach = Kean : Lady Allworth = Mrs. Knight :—with Critic. Puff = Harley, 1st time : Don Ferolo = Oxberry, 1st time.

24. Richard 3d = Kean : Henry 6th = Bengough.

26. Bertram. St. Aldobrand = Bengough.

30. Othello = Kean : Iago = Bengough : — with Raising the Wind. Diddler = Harley, 1st time.

Oct. 1. Man his own Master. Tarnish = Barnard : Ballance = Oxberry : Dash = Harley : Gaby = Knight.

3. Macbeth, with (not acted 30 years) Blacksmith of Antwerp. Jacob = Harley : Otho = Munden : — acted twice.

5. Rivals. Capt. Absolute = Wallack, 1st time : David = Knight, 1st time : Lydia = Mrs. Mardyn, 1st time.

7. Henry 4th pt. 1st. Falstaff = S. Kemble : King = Bengough.

10. Merry Wives. Falstaff = S. Kemble : Ford = Rae : Sir Hugh Evans = Gattie : Dr. Caius = Wewitzer : Slender = Oxberry : Mrs. Ford = Mrs. Davison : Mrs. Page = Mrs. Mardyn : Mrs. Quickly = Mrs. Sparks.

14. Honey Moon. Duke = Rae.

16. Point of Honour. Durimel = Wallack : St. Franc = Bengough : Valcour = S. Penley : Steinberg = Gattie : Bertha = Mrs. Knight : Mrs. Melfort = Mrs. Harlowe.

17. Merchant of Venice. Anthonio = Bengough.

19. Love in a Village. Justice Woodcock = Munden : — with, never acted, Watch-Word, or the Quito Gate. Goyoneche (an officer of the Independents) = Wallack : Gil Popo (a country fellow — forced to be a soldier) = Oxberry : Velasco (an officer of the Independents — in love with Louisa) = S. Penley : Don Julian (Commandant of the town) =

**Bengough** : **Diego Monez** (an officer under **Don Julian**) = **P. Cooke**, his 1st app. there : **Louisa** (in love with **Velasco**) = **Miss Kelly** :—acted 16 times—the scene lies in a fortified town in Spanish America—some of the Spaniards are endeavouring to make themselves independent—**Don Julian** and his party are on the side of the old government—**Velasco** is a prisoner of war on parole—**Goyoneche** enters the town disguised as a peasant—he is in love with **Louisa**, but had been rejected by her—**Velasco** accidentally drops his dagger—**Goyoneche** picks it up—in the dark he stabs **Monez**, supposing him to be **Velasco**—as **Velasco's** name is on the dagger, he is supposed to have stabbed **Monez**, and is in consequence condemned to death—**Goyoneche** makes his escape, and carries off **Louisa**—**Don Julian** sets **Velasco** at liberty—he pursues **Goyoneche**, and rescues **Louisa**—the soldiers fire at **Goyoneche**, and kill him—this is a pretty good Melo-drama—it is attributed to **Bell**.

23. **Richard 2d.** **Richard** = **Kean** : **John of Gaunt** = **Bengough**, 1st time : **Norfolk** = **Wallack**, 1st time.

24. **Hamlet.** **Hamlet** = **Kean** : **Ghost** = **Bengough** : **Osrick** = **S. Penley** : **Gravedigger** = **Harley**, 1st time : **Ophelia** = **Miss Kelly** :—with, never acted, Each for Himself. **Dr. Poker** = **Harley** : **Alderman Canister** (a wholesale dealer in tea) = **Gattie** : **Young Canister** (his nephew—a pretender to oratory) = **Hughes** : **Bloom** (a perfumer) = **Oxberry** : **Sir Harry Freeman** = **S. Penley** : **Monsieur Pas** (a dancing Master) = **P. Cooke** : **Miss Canister** (an old maid) = **Mrs. Sparks** : **Miss Welford** (niece to

the Alderman) = Mrs. Horn :—acted 3 times——this is a poor Farce by \* \* there is little or no plot——Dr. Poker pokes himself into the acquaintance of every body from whom he thinks he can gain any advantage to himself—he wants to marry Miss Welford—she prefers Sir Harry.

26. *Busy Body*, as before.

28. *Timon of Athens*, revived. Timon = Kean : Apemantus = Bengough : Alcibiades = Wallack : Flavius = Holland : Lucius = Harley : Lucullus = S. Penley : Sempronius = Bernard :—acted 7 times—for Shadwell's alteration of *Timon of Athens*, see D. G. 1678—for Cumberland's, and Love's, see D. L. Dec. 4 1771—the Hon. George Lamb, in his advertisement prefixed to the play acted on this evening, says—"the present attempt has been to "restore Shakspeare to the stage, with no other "omissions than such as the refinement of manners "has rendered necessary—the short interpolation in "the last scene has been chiefly compiled from Cumberland's alteration"—Lamb alludes chiefly to the characters of the courtezans—but much is omitted in the dialogue, and generally with propriety.

Act 1st — when Alcibiades enters, Apemantus says—

"Aches contract and starve your supple joints !"

Lamb has printed this line as prose—doubtless to avoid the necessity of pronouncing aches as a dissyllable—when aches occurs in the 5th act p. 50, he properly inserts *and* to make up the measure according to the modern pronunciation—this is precisely what Kemble should have done in the

Tempest—at the close of the act, some few speeches are transposed to advantage.

Act 2d—the alterations are slight—omissions excepted.

Act 3d p. 25—Sempronius says to Flavius—

“ And now Ventidius is wealthy too

“ Whom he redeem'd from prison.”

This is quite correct as Shakspeare wrote it—Ventidius, in the 1st scene of the 1st act, sends a messenger to Timon to ask him for 5 talents to free him from his creditors—Timon sends them, and Ventidius in the 2d scene offers to repay him—but in the 2d scene, Lamb omits the part of Ventidius, and gives his two speeches to Sempronius—this produces confusion—Sempronius is made very improperly to give thanks for the money sent to Ventidius—if D. L. could not furnish an actor to speak the 7 lines which belong to Ventidius, the name should have been changed to Sempronius in the message, and the line and half, quoted above, should have been omitted—Lamb improperly concludes this act with Timon's 1st soliloquy from the next act—he makes Timon leave his house, and *instantly* re-enter without the walls of Athens.

Act 4th—*perhaps* too much is omitted.

Act 5th scene 1st—Shakspeare makes Timon say—“ Perpetual-sober gods !”—Lamb improperly dissolves the compound Epithet, and reads, — “ Perpetual, sober gods !”—see Dr. Johnson's note.

On the whole this alteration does Lamb considerable credit—it is not only infinitely better than any of the former alterations, but it may serve as a

model of the manner in which Shakspeare's plays should be adapted to the modern stage.

Nov. 2. Heir at Law. Dr. Pangloss = Harley.

5. Never acted, Guardians. Barton = Dowton: Waverly (his nephew—in love with Miss Sedgemore) = Rae: Sedgemore (in love with Lady Wellgrove) = Wallack: Hint = Harley: Sapling = Oxberry: Lord Filligree = S. Penley: Lady Wellgrove (in love with Sedgemore) = Mrs. Davison: Lady Nightshade (a woman of fashion) = Mrs. Harlowe: Miss Sedgemore (in love with Waverly) = Mrs. Horn:—acted 12 times—Barton and Lady Nightshade are joint Guardians to Miss Sedgemore, under the Court of Chancery—Barton seems to be the sole Guardian of Sedgemore—Sedgemore has good qualities, but they are greatly overbalanced by his love for gaming—he mortgages the whole of his estate to Barton, who assumes the character of a Jew — Lady Nightshade offers Miss Sedgemore's jewels for sale to the supposed Jew—she pretends that they are her own, and wants to raise about £5000 on them, to enable her to set up a Faro Table—Lord Filligree makes love to Miss Sedgemore rudely—she is rescued from him by Waverly, and placed under the protection of Lady Wellgrove — Sedgemore believes that Waverly had carried his sister to his chambers in the Temple—he sends Waverly a challenge—they meet, and a reconciliation takes place—they are both arrested, and carried to a spunging house — Barton enters to them in his assumed character of the Jew—they threaten to shoot him, if he will not bail them—Barton discovers himself—at the conclusion Lady Nightshade

is exposed—Sedgemore and Lady Wellgrove are united—Barton gives Miss Sedgemore to Waverly—this is a posthumous C. by Tobin—it is a tolerable play, but not such as might have been expected from the author of the Honey Moon, and the Curfew—it was printed as the Faro Table, and was acted at Bath under that title—at the bottom of the D. L. bill for Oct. 16th 1806, the Faro Table is advertised for Oct. 20th—on Oct. 18th, it is said to be postponed on account of the indisposition of a principal performer—on Oct. 22d it is said to be unavoidably postponed for a few days—after that time no more was said of it.

12. *Midnight Hour.* Marquis = Wallack, 1st time : General = Gattie : Nicholas = Harley, 1st time : Sebastian = Oxberry : Mathias = R. Palmer : Flora = Mrs. Davison, 1st time : Julia = Mrs. Orger.

23. *Iron Chest.* Sir Edward Mortimer = Kean, 1st time : Wilford = Wallack : Adam Winterton = Munden : Samson = Harley : Helen = Mrs. Horn—acted about 16 times.

29. Never acted, *Cry to-day and Laugh to-morrow*—Munden—Harley—Wallack—Miss Kelly—this serio-comick Afterpiece was acted 4 times—Oulton attributes it to E. P. Knight—it is not printed.

Dec. 4. *Revenge, with My Spouse and I.*

5. *Lionel and Clarissa, with Modern Antiques.*

6. *Town and Country.* Reuben Glenroy = Kean.

12. *Macbeth, with,* never acted, *Nota Bene*—Harley—Knight—Oxberry, &c. — this Farce was

acted twice—Oulton attributes it to Hookham—it is not printed.

16. Robin Hood, in 2 acts. Ruttekin = Harley : Little John = Knight.

18. Ramah Droog, revived. Liffey = Johnstone : Chellingoe = Munden : Margaret = Miss Kelly :—acted 5 times.

26. George Barnwell—27. Douglas.

30. Poor Gentleman—31. Rae acted Octavian.

Jan. 2. Jane Shore. Hastings = Rae : Jane Shore = Mrs. Bartley : Alicia = Miss Somerville, 1st time.

3. Wonder. Violante = Mrs. Alsop, 1st app. there.

16. Know your own Mind. Millamour = Rae : Dashwould = Harley : Malvil = Bengough : Lady Bell = Mrs. Alsop.

20. *Southerne's Tragedy* of Oroonoko, revived. Oroonoko = Kean : Aboan = Rae : Lieut. Governor = Bengough : Blandford = Barnard : Capt. Driver = Smith : Imoinda = Miss Somerville : Widow = Miss Tidswell :—acted 9 times—as the parts of Daniel, Charlot, and Lucy Welldon are omitted in the bill, this was in all probability not Southerne's play, but Dr. Hawkesworth's alteration of it—and if so, the bill was shamefully incorrect.

29. Pannel. Muskato = Harley : Beatrice = Mrs. Alsop.

Feb. 1. Mrs. Alsop acted the Country Girl.

8. High Life below Stairs. Lovel = S. Penley : Duke's Servant = John Cooke from Exeter, 1st app. : Sir Harry's Servant = Harley : Kitty = Miss Kelly.

12. *Follies of a Day*. Almaviva = Rae: Figaro = Harley: Antonio = Munden: Page = Miss Kelly: Susan = Mrs. Alsop: Countess = Mrs. Orger.

15. *Inconstant*. Young Mirabel = Rae: Duretete = Harley: Old Mirabel = Dowton: Bizarre = Mrs. Alsop.

20. *Othello* = Kean: Iago = Booth, 1st app. there.

25. A long advertisement about Booth—see C. G. Feb. 12.

27. *Hamlet*, with, never acted, *Frighten'd to Death*. Phantom = Harley: Sir Joshua Greybeard = Munden: Mumps (his servant) = Knight: Carleton = S. Penley: Col. Bluff = Gattie: Emily = Mrs. Orger: Patty (her maid) = Mrs. Bland: Corinna (daughter to Sir Joshua) = Miss Mangeon:—acted 17 times—Phantom and Emily are contracted—he is wild, and not inclined to matrimony—he gets drunk, and is brought into Sir Joshua's house, senseless—Emily forms a scheme for making Phantom believe that he is dead—he is placed in a room hung with black—when he wakes he finds a letter with his own epitaph in it—Emily and Patty affect not to see him—Mumps announces the undertaker—Phantom doubts whether he is alive or dead—at the conclusion, Phantom promises to become a new man—this musical F. was written by Oulton—it is a contemptible piece.

March 3. *Othello*. Iago = Wallack, 1st time.

4. *Cure for the Heart-Ache*. Young Rapid = P. Fisher from Exeter, 1st app.

6. *Macbeth* = Kean: Macduff = Rae: Banquo =

Bengough : Lady Macbeth = Mrs. Bartley : Witches = Dowton, Knight, and Munden.

8. Never acted, Manuel. Manuel Count Valdi = Kean : De Zelos (his kinsman) = Rae : Torrismond (son to De Zelos—in love with Victoria) = Wallack : Mendizabel (Justiza of Cordova) = Holland : Moncalde (a monk) = Bengough : Almorad (a Moor) = T. P. Cooke : Victoria (daughter to Manuel)—in love with Torrismond) = Miss Somerville : Ximena (daughter to De Zelos) = Mrs. Knight:—acted 5 times—De Zelos had been for many years heir to Manuel—but Manuel had a son born to him in his old age, whom he called Alonzo—De Zelos had fallen into poverty and neglect—at the opening of the play, the Spaniards had just gained a victory over the Moors—this was chiefly owing to the valour of Alonzo—Manuel is in expectation of his son's immediate return—but Alonzo, instead of returning, is murdered—Manuel accuses De Zelos of the murder—De Zelos repels the charge with indignation—when De Zelos is brought to his trial, Manuel has no proof whatever of his accusation—De Zelos demands that his champion should fight with the champion of Manuel—the Lists are appointed—Torrismond enters as his father's champion—a stranger enters as the champion of Manuel—the stranger stipulates that whatever may be the event of the combat, his vizor should not be unclosed—Torrismond and the stranger fight—the stranger is mortally wounded, but he does not die at that time—he beckons De Zelos to him—lifts his vizor for a moment, and closes it again—here the 4th act concludes—in the last scene of the 5th act, De Zelos is con-

victed of the murder—he stabs himself—Manuel dies——this T. was written by Maturin—it is on the whole only a moderate play—the conclusion of the 4th act is contrived with great skill, as every spectator, or reader, must be anxious to know who the stranger is—it afterwards appears, that Almorad, at the instigation of De Zelos, had caused Alonzo to be murdered—that he had repented of the crime, and had come to the Lists to make expiation for it, by perishing there.

29. Not acted 30 years, (acted Jan. 20 1801) Double Gallant. Atall = Harley : Sir Solomon Sadlife = Dowton : Careless = Wallack : Clerimont = S. Penley : Lady Sadlife = Mrs. Davison : Lady Dainty = Mrs. Alsop : Clarinda = Mrs. Mardyn : Sylvia = Mrs. Orger : Wishwell = Miss Kelly :—acted 12 times—Dowton and Mrs. Davison acted well—Atall did not suit Harley.

April 7. Castle Spectre. Osmond = Rae : Angela = Mrs. Mardyn, 1st time : with, never acted, Innkeeper's Daughter. Richard (a fisherman—in love with Mary) = Wallack : Harrop (captain of a gang of smugglers) = Smith : Hans Ketzler (a German) = T. P. Cooke : Edward (son to Harrop—about 15 years of age) = Seymour : Frankland (an innkeeper—father to Mary) = Gattie : Tricksey (an officer of the customs) = Hughes : Mary (in love with Richard) = Miss Kelly : Marian (wife to Harrop) = Mrs. Harlowe :—acted 31 times——it appears from the bill for June 17, that this piece is founded on Southey's poem of Mary, the Maid of the Inn—Harrop murders Tricksey—he prevails on Richard to assist him in throwing the dead body into a river—

Harrop hides Tricksey's pocket book in Richard's great coat—Richard is taken into custody on suspicion of having committed the murder—he is confined in the belfry of a church—Hans is set to guard him—and the ladder is taken away—notwithstanding these precautions, Harrop effects Richard's escape—his object is to ship off Richard for Holland for fear he should speak the truth—Richard is nearly drowned—Mary saves his life—Harrop tumbles into the sea——this Melo-drama was written by Soane—it is by no means void of merit, but it is of too tragic a nature for an After-piece.

14. Rae's bt. Remorse. Don Ordonio = Rae : Don Alvar = Wallack : Isidore = S. Penley : Marquis Valdez = Bengough : Alhadra = Mrs. Bartley : Donna Teresa = Miss Somerville.

17. Never acted, Elphi Bey, or the Arab's Faith. Elphi Bey (a Mameluke chief, supposed to be the rightful sovereign of Ægypt) = Wallack : Osmyn (a Turkish chief, usurping the rule during the absence of Elphi) = Horn : Chedid (an Arabian Chief—enemy to Elphi) = Rae : Hassan (an old Arab) = Gattie : Hyder (servant to Zeinaba) = Harley : Emina (wife to Chedid) = Mrs. Bartley : Zeinaba (wife to Elphi) = Miss Boyce :—acted 3 times——this musical Drama, or serious Opera, in 3 acts, was written by Hamilton, who has very properly prefixed to it an extract from Lord Valentia's travels, from which he has borrowed the bulk of his plot—at the opening of the piece, Zeinaba is a prisoner in Chedid's tents—Chedid goes to join Osmyn—Zeinaba and Hyder make their escape—Zeinaba assumes the disguise of an Arabian soldier—she gives Elphi warning that

Osmyn had determined to kill him—Elphi on being closely pursued, seeks protection from Emina—she enables him to make his escape, notwithstanding that she has a strong reason for being personally his enemy—Chedid approves of what she had done—Osmyn is offended with Chedid, but dissembles his resentment—Elphi is joined by his friends—Zeinaba discovers herself—Osmyn takes Chedid prisoner, and threatens him with death, unless he shall be able to pay a large sum for his ransom—Emina applies to Elphi, who readily furnishes her with the money—the last scene lies at Cairo—Chedid pays Osmyn his ransom, but is notwithstanding ordered to immediate execution—at this moment Elphi's troops force their way into Cairo, and take Osmyn prisoner—Elphi offers his friendship to Chedid—Chedid declines it, but promises not to oppose him—this is on the whole a poor play—the greater part of the dialogue is written in blank verse—this was injudicious, as prose coalesces better with songs than blank verse—several improper expressions are introduced—Elphi Bey was in England in 1802, or thereabouts—Mr. Hayes one evening invited him to his house—Elphi behaved with great politeness—he won two games at chess from a celebrated player in so short a time, that the celebrated player was not a little disconcerted—Elphi returned to Ægypt—his life was preserved by Chedid's wife as represented in the play—he was however, not long afterwards, treacherously murdered by the Turks.

28. Dowton's bt. Rivals. Sir Anthony Absolute (for this night only) = Mrs. Sparks : Mrs. Malaprop (for this night only) = Mr. Dowton :—with, never

acted, Johnny Gilpin. John Gilpin = Dowton : Henry Shuffle = Harley : Anthony Brittle = Munden, &c. :—in act 2d, John Gilpin's Ride to Edmonton, when Dowton will appear for the first time on horseback—not repeated.

29. Lady Macbeth = Mrs. Hill, from Belfast, 1st app.

May 3. Never acted, Touchstone, or the World as it goes. Paragon (a country schoolmaster) = Harley : Probe (an exhibitor of the phantasmagoria) = Dowton : Finesse = Holland : Garnish = Wallack : Circuit = Hughes : Croply (Finesse's bailiff) = Oxberry : Dinah (daughter to Croply) = Miss Kelly : Mrs. Fairweather (a widow—sister to Finesse) = Mrs. Harlowe : Miss Becky (sister to Garnish) = Mrs. Alsop :—acted 5 times—Paragon and Probe are old friends—Paragon is engaged to marry Dinah—he affects to talk like a philosopher, but on unexpectedly coming into a large fortune, by the death of Pennywise, he forgets his philosophy, and his engagement to Dinah—Finesse is nearly ruined by a speculation—he sells his country seat to Paragon—Mrs. Fairweather and Miss Becky want to marry Paragon—Probe discovers, among Pennywise's papers, a second will, by which he bequeaths the bulk of his property to Dinah—Finesse and Garnish now want to marry Dinah—she continues firm in her attachment to Paragon, and at the conclusion they are united—this C., in 4 acts, was written by Kenney—it has not much to recommend it—the best thing in it is a good hit on the mushroom esquires, who have of late years sprung up so plentifully—

*Croply.* Bless'y he be turned Squire.

*Probe.* Squire! what do you mean? a bank director, or a strolling player.

The Prologue is sensible.

10. Never acted, House out at Windows. Furlough (an ensign) = T. Cooke : Smart (his servant) = Harley : Mushroom (a retired tradesman) = Gattie : Furbish (a paper maker) = Downton : Jonas (servant to Mushroom) = Knight : Miss Trimmer (an old maid—sister to Mushroom) = Mrs. Harlowe : Lydia (daughter to Mushroom = Miss Mangleon :—acted twice—this musical F., in one act, was written by Kenney—it might please in representation, but it has very little to recommend it for perusal—the scene lies in the street with Mushroom's house in front—the greater part of the dialogue passes between the persons who appear at the windows of Mushroom's house, and the persons who stand on the stage—Furlough and Lydia are mutually in love—Mushroom wants his daughter to marry Furbish — Furlough gets into Mushroom's house by a rope ladder—Mushroom locks him into the room, and Jonas removes the ladder — Furlough smashes the furniture to pieces—Smart pretends to be Furbish's shopman — Miss Trimmer drops the key of the house to him from a window—he lets himself in—Furlough and Smart lock up Mushroom, &c. in different rooms—at the conclusion, Furlough marries Lydia with Mushroom's consent.

12. Othello. Æmilia = Mrs. Hill, 1st time.

14. Surrender of Calais. Eustace de St. Pierre = Kean, 1st time : La Gloire = Harley : Ribaumont.

= Wallack : O'Carrol = Johnstone : 1st Carpenter  
= Knight : Julia = Mrs. Bartley : Madelon = Mrs.  
Bland :—acted twice.

16. Riches. Luke = Kean : Lady Traffick = Mrs.  
Alsop.

19. Mrs. Bartley's bt. Not acted 7 years, Adel-  
githa. Guiscard = Bonnel Thornton (Grandson to  
the translator of Plautus) 1st app. : Lothair =  
Rae : Michael Ducas = Bengough : Adelgitha = Mrs.  
Bartley : Imma = Mrs. Alsop.

20. Confederacy. Brass = Harley : Dick = S.  
Penley : Moneytrap = Dowton : Gripe = Gattie :  
Clarissa = Mrs. Davison : Flippanta = Miss Kelly :  
Corinna = Mrs. Mardyn.

22. Romp. Young Cockney = Knight : Romp =  
Mrs. Alsop.

26. Kean's bt. Not acted 11 years, Barbarossa.  
Achmet = Kean, 1st time : Barbarossa = Bengough :  
Zaphira = Mrs. Bartley :—with Paul and Virginia.  
Paul (1st and only time) = Kean : Dominique =  
Knight :—Kean acted Achmet twice.

28. Mrs. Davison's bt. Wild Oats. Rover =  
Elliston : Lady Amaranth = Mrs. Davison : Jane =  
= Miss Kelly :—with Midas. Midas = Munden :  
Apollo = Mrs. Davison : Nysa = Miss Kelly.

29. Munden's bt. Not acted 5 years (acted Jan.  
28 1814) She wou'd and She wou'd not. Trap-  
panti = Munden : Don Manuel = Dowton : Don  
Philip = Wallack : Hypolita = Mrs. Davison : Flora  
= Mrs. Alsop : Viletta = Miss Kelly :—with Con-  
trarieties, or All at Cross Purposes (in one act).  
Grub = Munden :—and Modern Antiques.

June 2. Miss Kelly's bt. Clandestine Marriage.

Lord Ogleby = W. S. Chatterley, of the theatres English Opera and Bath, 1st app. there: (that is as a man) Sterling = Dowton: Lovewell = Wallack: Sir John Melvil = S. Penley: Canton = Gattie: Brush = Harley: Mrs. Heidelberg (for this night only) = Miss Kelly: Miss Sterling = Mrs. Mardyn, 1st time: Fanny = Mrs. Bartley, 1st time: Betty = Mrs. Davison, 1st time:—with Sultan. Sultan = Bengough: Osmyn = Harley: Roxalana = Miss Kelly, 1st time:—and Ella Rosenberg. Storm = Bartley, his only app. this season: Ella = Miss Kelly.

3. For bt. of 'T. Cooke, and Harley. Peasant Boy. Julian = Miss Kelly: Hypolito = T. Cooke: Ludovico = Harley: Olympia = Mrs. Alsop:—with (altered from Virgin Unmasked) Quavers and Capers. Caper = Harley: Quaver = T. Cooke: Miss Lucy = Mrs. Alsop:—and Doctor and Apothecary. Thomaso = Dowton: Juan = Harley: Dr. Bilioso = Oxberry.

4. Horn's bt. Devil's Bridge.

5. For bt. of Knight, and Wallack. Rugantino. Rugantino = Wallack: Stephano = Harley: Memmo = Oxberry: Rosabella = Mrs. Hill, 4th app.:—with Imitations by Wallack — and Boarding House. Simon Spatterdash = Knight: Peter Fidget = Harley:—and Past Ten o'Clock. Lucy = Mrs. Alsop—Mrs. Hill was Wallack's sister.

6. English Fleet. Katharine = Mrs. Davison.

9. Johnstone's bt. West Indian. Major O'Flaherty = Johnstone.

10. Mrs. Alsop's bt. Trip to Scarborough, in 5 acts. Loveless = Wallack: Lord Foppington = S.

Penley : Lory = Harley : Berinthia = Mrs. Davison : Miss Hoyden = Mrs. Alsop :—with Devil to Pay, and Wedding Day—Mrs. Alsop acted Nell, and Lady Contest.

11. Hypocrite. Col. Lambert = Wallack : Charlotte = Mrs. Davison, 1st time :—with, never acted, Incog, or Three Days at a well-known Hotel. Sharp (servant to George Credulous—in love with Fanny) = Harley : Sir David Credulous = Oxberry : George Credulous (supposed to be studying the law—in love with Amelia) = Kent : Tim (waiter in the Hotel) = Knight : Amelia Pemberton (disguised as Capt. Talbot—in love with Young Credulous) = Mrs. Davison : Fanny—(her maid—disguised as her servant Frank and in love with Sharp) = Mrs. Alsop :—acted but twice this season—the scene lies in London—Sir David arrives at Hatchett's Hotel—Amelia and Fanny arrive there also—Sharp sees Sir David, and hastens back to his master's chambers in the Temple—Young Credulous had been arrested, and is in a spunging house—Sharp makes Sir David believe that his son is at the spunging house on the behalf of a client—Sir David lends his son £100 to liberate the supposed client—Amelia, as Capt. Talbot, affects to consult Young Credulous in his profession, about his intended marriage with Amelia Pemberton—Young Credulous insists that Amelia is engaged to him—Fanny goes to the chambers of Young Credulous, first as Frank, and then in her proper character—in the last scene Amelia and Fanny discover themselves—Young Credulous and Amelia are united——this F. was written by Keep—it is a tolerable piece on the whole—but the dia-

logue might be curtailed to advantage, as the 2 acts are of an unusual length.

12. She wou'd and She wou'd not. Trappanti = Harley, 1st time :—with Lovers' Quarrels. Sancho = Fitzwilliam, 1st app. there : Jacinta = Mrs. Alsop.

17. Spring's bt. Wheel of Fortune. Penruddock = Dowton, 1st and only time : Governor Tempest (for that night only) = Munden : Sydenham = Rae : Capt. Woodville = Wallack : Weazle = Knight, 1st time : Sir David Daw = Oxberry : Emily = Mrs. Davison.

18. Mrs. Alsop acted Ophelia, 1st time.

20. Richard 3d = Kean : — with (not acted 10 years) Tekeli. Tekeli = Rae : Bras de fer = Harley : Conrad = Dowton : Isidore = Knight : Christine = Mrs. Bland—last night.

### C. G. 1816-1817.

Sep. 9. Pizarro. Elvira = Mrs. Egerton :—Pizarro was acted 3 or 4 times, but Miss O'Neill did not resume Elvira.

13. Wonder. Violante = Miss H. Boyle, 1st app.

16. *Distressed Mother*, revived. *Orestes* = Macready from Dublin, 1st app. : *Pyrrhus* = C. Kemble : *Pylades* = Abbott : *Hermione* = Mrs. Egerton : *Andromache* = Mrs. Glover, 1st app. there for 10 years—acted 3 times—Macready was at Bath great part of 1814-1815—and 1815-1816.

18. *Guy Mannering*, with *Sleep Walker*. Sir Patrick Mac Guire = Connor from Dublin, 1st app.

23. Never acted, *Yours, or Mine?*—Blanchard—Tokely—Emery—Sinclair Duruset—Miss Stephens—Mrs. Gibbs—acted about 6 times——this musical Entertainment was announced in the bills as a post-humous piece by Tobin—it is not printed.

27. *Shakspeare's Tempest*. *Hippolito* = Miss Matthews : *Dorinda* = Miss S. Booth :—this shameful mistake was repeated Jan. 2—Feb. 8—and May 28.

30. *Italian Lover*, revived. *Mentevole* = Macready : *Marcellus* = Abbott : *Durazzo* = Terry : *Manoa* = Egerton : *Julia* = Miss S. Booth : *Fulvia* = Mrs. Egerton : *Olympia* = Miss Foote :—acted twice.

Oct. 2. Miss H. C. Boyle acted *Rosalind*.

3. *Jealous Wife*. Mrs. Oakly = Miss O'Neill.

7. Never acted, *Broken Sword*. *Estevan* = Farley : Col. Rigolio (friend to Claudio) = Terry : Myrtillo (a dumb orphan, the son of Luneda, and adopted by Zavior) = Miss Luppino : Capt. Zavior (a naval officer—brother to the Baron) = Fawcett : Pablo (servant to the Baron) = Simmons : Claudio = Abbott : the Baron (father to Claudio and Rosara) = Barrymore : Rosara = Miss S. Booth : Stella = Miss Carew :—acted 21 times—the scene lies in a valley of the Pyrenees, between the Spanish and French frontiers—6 years before the piece begins,

Count Luneda had been murdered by Col. Rigolio—Estevan, Luneda's valet, had been unjustly suspected of the murder, and condemned to the gallies for life—Estevan makes his escape, and is sheltered by Stella in her cottage—Claudio and Col. Rigolio arrive at the Baron's—Rigolio is alarmed at seeing Luneda's bust, and still more so at seeing Myrtillo—he rushes out—he and Estevan meet—Estevan at this time has no suspicion that Rigolio was the murderer of Luneda—Rigolio sends Estevan to the Baron's with a letter, in which he denounces Estevan as having been convicted of the murder of his master—Estevan is in despair—but his innocence is proved by the caresses which Myrtillo bestows on him—the scene changes to that part of the valley in which there is a torrent with a foot-bridge over it—the stage is nearly dark, but a flash of lightning discovers the figure of Rigolio to Myrtillo—Myrtillo snatches a torch, and pursues Rigolio—Rigolio with his sword strikes the torch from the hand of Myrtillo, and hurls him into the torrent—Estevan saves Myrtillo's life—he finds a part of Rigolio's sword, which had been broken by the blow given to the torch—Rigolio returns to the Baron's—Estevan accuses Rigolio of the murder—Rigolio in a fury draws his sword—the blade appears broken towards the point—Estevan fits the fragment to the extended blade—Myrtillo by a violent effort recovers his speech, and proclaims Rigolio as his father's murderer—Rigolio sinks down in convulsions, and the curtain falls——this Melo-drama has considerable merit, for the sort of thing—it was written by Dimond.

10. Othello = Macready, 1st time : Iago = Young.

14. Romeo and Juliet, by C. Kemble, and Miss O'Neill.

15. Othello = Young : Iago = Macready, 1st time : Desdemona = Miss H. C. Boyle : —with (never acted there) Lodoiska— with Horses—Varbel = Mathews : Lodoiska = Miss Matthews.

18. Stranger——21. Venice Preserved.

24. Othello = Macready : Iago = Young.

25. Cato = Kemble : —he is engaged for his last season of acting, and will go through the whole range of his characters.

26. Isabella. Biron = Young : Isabella = Miss O'Neill.

28. Coriolanus = Kemble : Menenius = Blanchard : Volumnia = Miss O'Neill, 1st time : —she acted the part 4 times more.

29. Never acted, Careful Servant and Careless Master—Blanchard—Liston—Simmons—Tokely—Miss Foote——this comic Interlude was acted twice.

30. Gamester. Beverley = Young.

31. Kemble acted Coriolanus.

Nov. 2 and 4. Kemble acted Stranger, and Coriolanus.

12. Never acted, Slave. Gambia (the Slave—in love with Zelinda) = Macready : Fogrum (a Londoner — nephew to Miss Von Frump) = Liston : Sam Sharpset (a Yorkshireman) = Emery : Matthew Sharpset (his brother — a resident in Surinam) = Jones : Capt. Clifton (an English officer) = Duruset : Capt. Malcolm (a Scotch officer—in love with Stella) = Sinclair : Governor of Surinam = Terry : Col.

Lindenburgh (in the Dutch service) = Abbott : Somerdyke (his agent) = Taylor : Zelinda (a Quadroon slave — belonging to Lindenburgh) = Miss Stephens : Miss Von Frump (a rich Dutch lady) = = Mrs. Davenport : Mrs. Lindenburgh (mother to Lindenburgh) = Mrs. Egerton : Stella (sister to Clifton—in love with Malcolm) = Miss Matthews : —acted 32 times—the scene lies at Surinam—Clifton and Zelinda are mutually in love—they have a child—during Clifton's absence, Gambia had saved the life of the child—Clifton returns to Surinam, and marries Zelinda—the negroes rebel—Clifton falls into their hands—Gambia rescues him—the negroes are subdued—the Governor allows Clifton to emancipate a slave—Clifton, with Zelinda's approbation, names Gambia instead of Zelinda—Clifton is imprisoned for debt—Gambia sells himself to free Clifton—Lindenburgh attempts to ravish Zelinda—Gambia prevents him—at the conclusion, Lindenburgh gives Gambia and Zelinda their liberty—there is a good comic underplot—Miss Von Frump had sent for Fogrum—he arrives at Surinam with Sam Sharpset, who is a sort of tutor to him—Fogrum offends his aunt—Sam Sharpset wants to marry her—she marries Matthew Sharpset——this musical Drama, in 3 acts, was written by Morton—it met with greater success than it deserved—Gambia's defeating of the slaves, and Zelinda's situation in act 3d with Lindenburgh, are from Oroonoko—the brand on Lindenburgh's breast from the Curfew—the rescue of the child, in the last act, from Pizarro—the grand part of Gambia (for such the author meant it to be) is unnatural to the last degree, and

a compound of despicable clap-traps from beginning to end—Sam Sharpset is a very good character—Miss Von Frump's double entendre is by far the best thing in the piece.

15 and 19. Kemble acted Brutus, and Coriolanus.

22. Provoked Husband. Lord Townly = Kemble : Sir Francis Wronghead = Fawcett : Manly = Abbott : Squire Richard = Liston : Count Basset = Connor : John Moody = Emery : Lady Townly = Miss O'Neill, 1st time : Lady Wronghead = Mrs. Davenport : Lady Grace = Mrs. Faucit : Miss Jenny = Mrs. Gibbs.

25. Forty Thieves, with Horses.

26. Kemble acted Lord Townly.

28 and 30. Kemble acted Coriolanus, and Pierre.

Dec. 3. King John = Kemble : Faulconbridge = C. Kemble : Hubert = Egerton : King of France = Murray : Dauphin = Abbott : Constance = Miss O'Neill, 1st time : Queen Elinor = Mrs. Egerton : —Unless Miss O'Neill used a good deal of art to disfigure her face, (which she probably did not) her appearance in this play must have been very unsuitable—and truly ridiculous in Coriolanus, when she acted Kemble's mother.

5 and 7. Kemble acted King John.

9. Kemble acted Brutus.

10. Gamester. Beverley = Macready, 1st time : with Love a-la-Mode. Sir Archy Macsarcasm = H. Johnston, 1st app. there for 12 years : Sir Callaghan = Connor : Squire Groom = Jones : Beau Mor-decai = Simmons.

12 and 14. Kemble acted King John.

13. Never acted, Love and the Tooth Ache—Liston—Emery—Blanchard—Abbott—Miss Foote—

Mrs. Gibbs—Mrs. Liston—this Farce was acted twice.

17 and 19. Kemble acted Penruddock, and Coriolanus—Mrs. Faucit acted Volumnia.

27, Man of the World. Sir Pertinax = H. Johnston, 1st time.

Jan. 8. Soldier's Daughter. Govenor Heartall = Blanchard : Frank Heartall = Jones : Timothy Quaint = Liston : Widow Cheerly = Miss O'Neill, 1st time :—acted 6 times.

18. Humorous Lieutenant, or Alexander's Successors, revived with considerable alterations—in 3 acts and interspersed with music—King Antigonus = Egerton : Demetrius (his *nephew*) = Macready : Seleucus = Terry : Ptolemy = Murray : Lysimachus = Barrymore : Leontius = Young : Phocyon = Sinclair : Menippus (brother to Eudocia) = Abbott : Humorous Lieutenant = Liston : Celia = Young Lady, 1st app. on any stage : Eudocia (niece to Seleucus) = Miss Stephens : Marcellina = Miss Logan :—acted 5 times—as this alteration is not printed, it is impossible to estimate the quantum of its demerits—but the introduction of two musical characters into so good a play must of itself be sufficient to disgust the admirers of the ancient Drama—Marcellina is not a Grecian name—nor indeed is Phocyon—it should have been Phocion—in all Greek names, such as Pyrrhus, Pylades, &c. in which y is used with propriety in English, the Greek vowel is u not i—for the original play see vol. 6. p. 44—the alteration produced on this evening was made by Reynolds—as he had put money into his pocket by altering Shakspeare for the worse, he proceeded without

remorse to mangle Fletcher, in the hope (as he says himself) of paying Christmas bills—it is difficult to conceive what could have induced him to make Demetrius the nephew, instead of the son, of Antigonus.

24. Humorous Lieutenant, 2d time. Celia = Mrs. Faucit.

28. Soldier's Daughter, with, never acted, Ravens, or the Force of Conscience. D'Orville (an opulent merchant of Orleans) = Fawcett: Frederick (his nephew) = Abbott: Jacques and Bruno Du Noir (artificers in D'Orville's manufactory) = Farley and Emery: Clairfranc (a reputable tradesman) = Terry: Paul Clairfranc (his brother, an innkeeper in the forest of Cercottes) = Chapman: Antoine (waiter in the inn) = Blanchard: Robichon (a peasant) = Tokely: Provost of Orleans = Barrymore: Miss Isabella D'Orville = Mrs. Davenport: Louise Clairfranc = Miss S. Booth:—acted 9 times, but not printed—this romantic Drama is attributed to Pockock—it is not a bad piece, but the murder of D'Orville makes it too serious—the bill announced the Ravens as founded on ancient fact—in the Life of Zwingle, which was written in France in the time of Napoleon, there is the following story—“ In “ the 9th century a Monk built a hermitage and “ chapel in what was then called the Gloomy Forest “ —after living there 26 years he was murdered by “ some robbers, who were discovered in a miraculous “ manner, if we believe the tradition—it is said “ that two crows, which the hermit had brought up, “ and which were his only companions, pursued the “ murderers as far as Zurich, where the sinister

“ notes of the birds excited suspicions against the two  
 “ strangers—they were examined, became confused,  
 “ and at length confessed the crime——the ancient  
 “ chapel was afterwards enclosed by a new church—  
 “ several pontifical bulls authorised the church of Ein-  
 “ siedeln, on a festival observed every 7 years, to grant  
 “ plenary indulgence for all sins—and this special  
 “ grace, even in our times, attracts thither a number  
 “ of pilgrims from the catholic cantons, and from  
 “ Suabia, Alsace, and Lorraine.”

Feb. 10. Hamlet—Hamlet = Young.

12. Richard 3d. —Richard = Booth : (of the Brighton and Worthing theatres)—Booth repeated the character on the next night—at the bottom of the bills for the 14th and 15th, he was announced for Richard on the 17th—as he had been received with applause, he was offered an engagement at a certain salary, but he demanded a much higher one—in a pet he engaged at D. L., where he acted Iago on the 20th—his name was in the bill for Iago on the 22nd, but he was too ill to perform——Booth suspecting, what a wiser head would have suspected before—namely that they meant to *shelve* him at D. L.—returned to C. G., where he acted Richard on the 25th—a violent tumult ensued—not a syllable of the play was heard—nor would the audience suffer Booth or Fawcett to explain—after the Farce many persons still continued in the theatre—Fawcett, who was gone home, was sent for and made a speech——Booth the next day printed an Appeal to the Public, in which he said what had happened was his first fault, and should be his last if they would overlook it—he seems to have had his head turned by his suc-

cess in Richard, and to have had bad advisers—he acted Richard for the 4th time on March 1st—another tumult ensued and Booth repeated his apology—he acted Richard again on the 3rd—and the play-bills for the day stated his heartfelt gratitude to the public for having pardoned him—a law suit took place between the two theatres about Booth, which, as the Morning Chronicle properly observed, was making him of too much consequence—the D. L. Committee brought an action against Booth and Harris, but afterwards dropt it—Kean wrote a foolish letter in the newspapers about what was called the Wolves' Club, and said that it no longer existed—probably not—but it is clear from what happened to Meggett at the Hay in 1815, that there was some combination among Kean's friends to prevent any new performer from succeeding in Richard.

Feb. 15. Midsummer Night's Dream.

27. Jane Shore, with, never acted, Heir of Vironi, or Honesty the best Policy. Count Alberti (Commandant of a district in the kingdom of Naples) = Blanchard : Justinio Delvini (his nephew) = Duruset : Fernando di Vironi = Abbott : Rosselli (an outlaw) = Farley : La Bronze (his servant) = Liston : Benino (a faithful servant of the Vironi family) = Fawcett : Marco (a gamekeeper) = Tokely : Laurina (daughter of the Count) = Miss Stephens : Zametta (daughter of Benino) = Miss Carew :—acted 7 times—songs only printed.

March 8. Booth acted Sir Giles Overreach.

15. Cymbeline. Posthumus = Booth : Morgan = Terry : Imogen = Miss Costello from Cheltenham.

20. Cymbeline. Imogen = Miss Foote.

27. Curfew, revived. Fitzharding = Booth : Robert = Macready : Bertrand = Abbott : Hugh de Tracy = Terry : Conrad = Comer : Matilda = Mrs. Egerton : Florence = Miss S. Booth—acted but once.

April 7. Cymbeline, 5th time, with, never acted, Robinson Crusoe, or the Bold Buccaneers. Robinson Crusoe = Farley : Friday = Grimaldi : Iglou (his father—a Carib chief) = Bologna : Diego (son to Crusoe and captain of a ship) = Abbott : Bluff (his mate) = Emery : Windlass (the boatswain—chief mutineer) = Tokely : Nipcheese (the ship's steward) = Blanchard : Swivel (the gunner) = Comer : Ines (wife to Crusoe) = Mrs. Parker :—acted 18 times—the scene lies in the island on which Crusoe was wrecked—several of the sailors had mutinied against Diego—Bluff continues faithful to him—the mutineers bring in Diego and Ines in chains—they leave them on the island—Crusoe finds his wife and son—Crusoe and Ines fall into the hands of the mutineers—at the conclusion, the mutineers are made prisoners, by the Indians under the command of Iglou, and by the sailors who had not joined in the mutiny—this romantic Melo-drama was written by Pocock—it is much better calculated for representation than perusal.

8. Richard 3d. Richard = Booth, 7th or 8th time : Norfolk = Comer :—the managers of Bath and C.G. had a strange fancy for making Comer play Norfolk—the part is of no importance, but there was a manifest impropriety in giving it to so young a man.

11. Iron Chest. Sir Edward Mortimer = Booth.

15. Never acted, Conquest of Taranto, or St.

**Clara's Eve- Moors—Aben Hamet** (admiral of the fleet) = **Young : Melek = Chapman : Chereddin = Sinclair :—Christians—Rinaldo = Booth : Valentio** (in love with Oriana) = **Macready : Gonzales** (governor of Taranto) = **Egerton : Isidore** (a page) = **Duruset : Oriana** (daughter to Gonzales) = **Miss S. Booth : Rosalind = Miss Stephens :—acted 6 times—**  
**Rinaldo** is an orphan brought up by **Gonzales**—he and **Oriana** are mutually in love—her father wishes her to marry **Valentio**—**Valentio**, on finding himself disliked by **Oriana**, takes the desperate resolution of betraying **Taranto** to **Aben Hamet**—he proposes to **Gonzales** that he should make a sally on the **Moors**, and that **Rinaldo** should accompany him—**Gonzales**, for a strong, but private reason, refuses to let **Rinaldo** join in the sally—after **Gonzales** has made his exit, **Valentio** suggests to **Rinaldo**, that he might let himself out by a secret postern, with the key of which he had been entrusted by **Gonzales**—**Rinaldo** is so imprudent, or rather so silly, as to adopt the suggestion of his rival, and to set at nought the authority of his benefactor—when he opens the postern, the **Moors** rush in—**Aben Hamet** orders his soldiers to take **Rinaldo** prisoner, but to spare his life—the **Moors** become masters of **Taranto**—at the conclusion, **Rinaldo** proves to be the son of **Aben Hamet**—**Valentio** attempts to stab himself, but is prevented, and carried off by the **Moors**—this play, in 3 acts, is a mixture of Tragedy and Opera—it was written by **Dimond**.

22. **Kemble** acted **King John**.

24. **Stranger = Kemble**, last time.

26. **Coriolanus = Kemble : Volumnia = Mrs. Faucit**.

**29. Julius Cæsar.** Brutus = Kemble : — after which will be revived (the injunction from the high Court of Chancery being removed) *We Fly by Night.* General Bastion = Emery.

May 1. By special desire. Stranger = Kemble, last time :—with Comus, by C. Kemble.

**3, Never acted, Apostate.** Hemeya (the descendant of the Moorish Kings) = C. Kemble : Malec (an old Moor) = Young : Pescara (governor of Granada) = Macready : Alvarez (a Spanish nobleman) = Murray : Gomez (an Inquisitor) = Egerton : Florinda (daughter to Alvarez) = Miss O'Neill :—acted 12 times—the scene lies at Granada, about the time of the revolt of the Moors from Philip the 2d —Pescara is in love with Florinda—her father approves of his suit—she detests him—Hemeya and Florinda are mutually in love—the palace of Alvarez is on fire—Hemeya saves Florinda's life at the hazard of his own—Alvarez from gratitude promises to give Florinda to Hemeya — King Philip proscribes the Moors, and orders that no Moor should marry a Christian under pain of death—Alvarez insists that Hemeya must renounce his religion or Florinda—Hemeya is distracted between the remonstrances of Malec and his love for Florinda—at last he turns Apostate—Malec is seized on by the officers of the Inquisition, and condemned to the flames —Hemeya and the Moors rescue Malec—Pescara and Hemeya fight—some Spanish soldiers rush upon Hemeya, and take him prisoner—Florinda marries Pescara to save Hemeya's life—Pescara orders Hemeya to be put to death before Florinda's face—Malec and the Moors rush in—Pescara dies—he had been stabbed

by Hemeya—Florinda dies of the poison which she had previously taken—Hemeya kills himself—this is a moderate T. by Shiel—Malec is the best character.

6. Kemble acted Brutus, last time but one.

8. Kemble acted Penruddock, last time.

10. Coriolanus = Kemble : Volumnia = Mrs. Faucit.

13. Henry 4th. Hotspur = Kemble, last time.

15. Cato = Kemble, last time :—in consequence of the call from all parts of the house, Kemble will play Hotspur once more.

17. Julius Cæsar. Brutus = Kemble, last time.

20. Wheel of Fortune. Penruddock = Kemble, last time :—with, never acted, the Libertine. Don Juan (the Libertine) = C. Kemble : Leporello (his valet) = Liston : Don Octavio (in love with Leonora) = Sinclair : Masetto = Duruset : Don Pedro (father to Leonora) = Chapman : Zerlina = Miss Stephens : Elvira (wife to Don Juan) = Mrs. Faucit : Leonora (in love with Octavio) = Miss Matthews :—acted 20 times—this Op. is attributed to Pocock—he has borrowed the bulk of his plot from Shadwell's Libertine—(see D. G. 1676)—and sometimes the very words—if he had borrowed more and omitted the songs, his piece would have been much better than it is—Masetto and Zerlina are new characters—they are on the point of being married—Don Juan wants to seduce Zerlina, but fails in the attempt—Don Juan invites the Statue to supper, and, at the conclusion, is carried off by Devils, as in Shadwell's play—Pocock's first scene is founded on a scene by Shadwell—in his second scene Leonora is represented as inconsolable for her father's death—yet she is ab-

surdly made to join Octavio in a duet—Masetto and Zerlina are poor characters—merely introduced for the sake of the songs.

21. Hamlet = Kemble, last time.

22. Revenge. Zanga = Kemble, last time.

23. Coriolanus = Kemble, last time.

27. Henry 8th. Wolsey = Kemble, last time :  
Queen Katharine = Mrs. Weston, from Bath.

29. Octavian = Kemble, last time.

30. Posthumus = Kemble, last time.

31. By special desire. Brutus = Kemble, last time.

June 2. Wolsey = Kemble, last time : Queen =  
Mrs. Weston.

3. Young's bt. Henry 4th. Falstaff = Young, 1st  
time : Hotspur = Kemble, last time.

4. Cato = Kemble, last time.

5. C. Kemble's bt. Macbeth = Kemble : Macduff  
= C. Kemble : Lady Macbeth = Mrs. Siddons :—the  
music accompanying the Choruses will be played be-  
hind the scenes, for this night, the Orchestra being  
laid into the theatre.

6. Miss Foote's bt. Honey Moon. Duke =  
Young : Juliana = Miss Foote, 1st time.

7. Miss O'Neill's bt. Stranger = Kemble, last  
time : Mrs. Haller = Miss O'Neill :—with Katharine  
and Petruchio. Petruchio = Young : Katharine =  
Miss O'Neill, 1st time.

9. By special desire. Brutus = Kemble, last time.

11. For bt. of Miss Stephens. Hamlet = Kemble,  
last time : Ophelia = Miss Stephens.

14. King John = Kemble, last time : Constance  
= Miss O'Neill.

16. Hamlet = Kemble, last time.

17 Farley's bt. Henry 8th. Wolsey = Kemble, last time :—and Timour, with Horses.

19. Julius Cæsar. Brutus = Kemble, last time.

20. Blanchard's bt. Wheel of Fortune. Penraddock = Kemble, last time : Capt. Woodville = Abbott : Tempest = Terry.

21. Stranger = Kemble, last time.

23. Kemble's bt. Coriolanus = Kemble, being the last time of his appearing on the stage—music behind the scenes as at C. Kemble's bt.

25. Booth's bt. Richard 3d = Booth :—with Mayor of Garratt. Major Sturgeon = Tokely : Jerry Sneak = Booth : Mrs. Sneak = Mrs. Gibbs.

27. Sinclair's bt. Gentle Shepherd. (rendered into English and cut into 2 acts) Patie = Sinclair : Glaud = Blanchard : Bauldy = Liston : Peggy = Miss Stephens.

July 1. Miss S. Booth played Alexina in the Exile for her bt.

4. C. Kemble acted Alexander the Great.

7. Othello = Young : Iago = Booth : Desdemona = Miss O'Neill, 1st time :—with Katharine and Petruchio. Katharine = Miss O'Neill, 2d time.

8. Brandon's bt. School of Reform.

9. Mrs. Faucit's bt. Merchant of Venice. Shylock (for that night only) = Sherenbeck of Rochester : (who will attempt the character in the Jewish dialect) Bassanio (for that night only) = Bonnell G. Thornton, 1st app. there : Portia = Mrs. Faucit, 1st time :—with Blind Boy, by Mrs. Faucit.

14. Othello = Young : Iago = Booth : Desdemona = Miss O'Neill.

17. (Last night) Othello—as before.

Kemble was the great actor of his day—it is impossible to conceive a finer figure for Roman characters than he was—Coriolanus was his grand part—Hamlet—King John—Cato—Petruchio—Leon—Zanga—Wolsey—Hotspur—Octavian—Duke in M. for M.—Penruddock—the Stranger—Jaques—Rolla—De Montfort—Leontes—King in Henry 4th. pt. 2d—Pierre and Brutus were among his best characters—in Richard 3d he was generally considered as inferior to Cooke.

Kemble, when a young actor, fancied he could play gay Comedy—Wilkinson tells us that he acted Plume and such parts to please himself, and not by the desire of the manager—even in 1790-1791 he chose to act Charles Surface—some time afterwards Reynolds and Kemble met at a dinner—the flattering host asserted that Charles Surface had been lost to the stage since the days of Smith, and added that Kemble's performance of the part should be considered as *Charles' Restoration*—to this a less complimentary guest replied in an under tone, that it should rather be considered as *Charles' Martyrdom*—Kemble heard the witty remark, and said with much good humour—“some few months ago, I happened to be in liquor, “and quarrelled with a gentleman in the street—on “the next morning I offered to make him any reasonable reparation—‘Sir,’ interrupted the gentleman, “‘at once I meet your proposal, and name one—“promise me never to play Charles Surface again, “and I shall be satisfied,’”—Kemble added that he gave the promise—for though Sheridan was pleased to say that he liked him in the part, yet he certainly did not like himself in it (*Reynolds*)—Kemble,

when he told this story, had seen his error—but certain it is, that when he first acted Charles, he was very desirous of having his performance puffed off in the papers—Mrs. Wells has printed a letter from Kemble to Topham, in which he says—“ I hope you “ will have the goodness to give orders to your people “ to speak favourably of the Charles, as more depends on that than you can possibly be aware of” —Mrs. Wells sent the letter to Topham—and Topham, in reply, declared that he would not sacrifice the credit of his paper by puffing either Mrs. Siddons or Kemble in Comedy.

On Oct. 27 1814 Hamlet was the play at both theatres—Kean acted to a very good house at D. L., Kemble to a moderate one at C. G.—the warmest admirers of Kean would hardly select Hamlet as one of his best characters—Kemble’s Hamlet was allowed by the best judges to approach near to perfection.

Kemble from an asthmatical complaint was sometimes not able to go on with his part in the manner which he wished—when any thing of this sort happened, it was magnified beyond the truth by the partisans of Kean.

“ Let Hercules himself do what he may,”

“ The cat will mew, the dog will have his day.”

Kemble was remarkable for his attention to the minutiae of the stage, and in general, dressed his characters with peculiar propriety—but he was not always correct—in Hamlet he wore an Elephant suspended by a blue ribbon from his neck—as “ Caesar “ never does wrong, but with just cause,” one would

like to know on what principle he would have defended this—Guthrie tells us that the order of the Elephant was instituted by Christiern the 1st of Denmark—its badge is an Elephant surmounted with a castle, set in diamonds, and suspended to a sky-coloured watered ribbon—worn like the George in England—so far Kemble was right—but the point is—not what there was in Denmark in later times, but what there was at the time when Hamlet is supposed to have lived, which it is clear from the play was before the Norman Conquest, and at the time when Denmark was connected with England—Guthrie does not exactly tell us when Christiern the 1st lived, but he seems to have been Christiern Count of Oldenburgh, to whom the crown of Denmark fell about the year 1448.

An affectation of superfluous ornament on the stage is always disgusting, and particularly in such a part as Hamlet—besides, if it were proper for Hamlet to have the effeminate decoration of a ribbon, *a fortiori* the King ought to have it.

When Gulliver was in Lilliput, the Emperour by way of diversion used to hold a stick in his hand, both ends parallel to the horizon, while the candidates for preferment, advancing one by one, sometimes leaped over the stick, sometimes crept under it, backwards and forwards several times, according as the stick was advanced or depressed—sometimes the Emperour held one end of the stick, and his first Minister the other—sometimes the Minister had it entirely to himself—whoever performed his part with most agility, and held out the longest in leaping and creeping, was rewarded with the blue silk, the red

was given to the next, and the green to the third.  
(*Swift.*)

Kemble was not open to conviction—the Hon. Mr. — took the pains to inspect the register of the order of the Garter, and found that Hotspur was not a Knight—he had this circumstance intimated to Kemble—but he still persisted in playing Hotspur with the Garter—Elliston, one evening, on the suggestion of the same Gentleman, had the good sense to take off the Garter, tho' he was dressed for Hotspur, and on the point of going on the stage.

Kemble in *Hamlet* used to instruct Guildenstern to attempt to go off before him in one of the scenes—he checked this indecorum by a severe look, and then walked off with much dignity—this would have been good acting, if there had been one syllable in the text to warrant it, but as there was not, it may fairly be considered as a stage trick, unworthy of so great an actor—in *Leon* he made no scruple of kicking Cacafofo—but Cacafofo was not permitted to kick him—C. Kemble told a friend of mine, that Mrs. Siddons, after she was in her glory, once played *Lady Loverule* for her benefit somewhere out of London—but omitted the vulgar part of the strapping—when a performer becomes too fine to play a character as it ought to be played, it is high time for him to quit the stage.

There is a long print of Kemble in *Coriolanus*—a shorter of him in *Cato*—they are both like him—but the best likeness is that in the grand print of *Queen Katharine* and *Wolsey*.

Boaden, in 1825, published his *Life of John Philip Kemble* in 2 vols. 8vo.—his intimacy with

Kemble enabled him to give some information, which few other persons could have given—this information however is not very great in quantity, nor very valuable in quality.

*Kemble's characters.*

1776. At Wolverhampton. Theodosius.

1777. At Liverpool. Somerset in Sir Thomas Overbury—George Barnwell—Colredo in Heroine of the Cave—Edwin in Matilda—Capt. Savage in the School for Wives—Roderigo in the Pilgrim.

In Oct. 1778 Kemble was engaged in the York Company—he seems to have continued with Wilkinson till Aug. 31 1781—he acted Capt. Plume—Macbeth—Archer—Lord Aimworth—probably \*Belisarius—Orestes—Ranger—Black Prince—Teribazus—Douglas in Percy—Master of the Toyshop—Lothario—Hamlet—Roman Actor—Jaffier—Bireno in Law of Lombardy—at Edinburgh—Puff.

Dublin 1781-1782 — and 1782-1783. Hamlet — Sir George Touchwood — Alexander the Great — Count of Narbonne — Warwick — Hastings — Jaffier — Essex — Macbeth — Richard — Orestes — Glenalvon — Biron — Horatio in F. P. — Edward in Edward and Eleanora — Antony in All for Love — Edgar in King Lear — Juba — Othello — Philotas in G. D. — Sir Giles Overreach — Demetrius in Brothers — Beverley in Gamester — King Charles the 1st — Osmyn in M. B.

—Iago—Leon—Shylock—Black Prince—Bajazet—  
Philaster—Roman Actor—Romeo—Osman in Zara  
—Oroonoko—Achmet—Henry 5th—Morcar in  
Matilda.

D. L. 1783-1784. Hamlet—Edward the Black  
Prince—Richard 3d—Sir Giles Overreach—Beverley  
in Gamester—King John—Shylock—Alwin in Coun-  
tess of Salisbury—Tancred—Cato—Carlos in Love  
makes a Man—Jupiter in Amphitryon.

1784-1785. King Arthur in Arthur and Emme-  
line—\*Montgomeri in Carmelite—Adorni in Maid  
of Honour—Othello—Macbeth—Maskwell in D. D.  
—Master of the Toyshop.

1785-1786. Braganza—Posthumus—Osman in  
Zara—Jaffier—Orlando—Macduff—\*Everallin in  
Captives—Douglas in Percy—Bassanio—Petruchio  
——Boaden says that Kemble acted Werter in the  
summer of 1786.

1786-1787. \*Richard Cœur de Lion—Sifroy in  
Cleone—\*Don Henry in School for Greybeards—  
Orestes—Valentine in Love for Love—Castalio—  
Count of Narbonne—Lord Morden in Seduction—  
Beverley in All in the Wrong—\*Mentevole in Julia.

1787-1788. Percy in ditto—Pedro in Pilgrim—  
King Henry 2d—Lear—\*Cleombrotus in Fate of  
Sparta—Hastings—\*Manuel in Regent—Belville in  
School for Wives—Benedick—Antony in All for  
Love.

1788-1789. Lord Townly—Biron—Leon—Sciolto  
—Mirabell in Way of the World—Cromwell in  
Henry 8th—Young Norval—Don Felix—Osmyn in  
M. B.—Zanga—Coriolanus—Paladore in Law of

**Lombardy—\*Norfolk in Mary Queen of Scots—Sir Clement Flint—\*Marquis in False Appearances—Wolsey—Romeo—Malvolio.**

**1789-1790. Henry 5th — Don John in] False Friend—\*Hernandez in Marcella—Sir Walter Raleigh — Sir Charles Easy—\*Willmore in Love in many Masks — Doricourt — Faulkland — Young Marlow.**

**1790-1791. Charles Surface—\*Saville in Better late than Never.**

**1791-1792. Hotspur—\*Huniades in ditto—Admiral Cleveland in Fugitive—Oakly.**

**1792-1793. \*Pirithous in Rival Sisters—Horatio in F. P.**

**Hay. 1793. \*Octavian in Mountaineers.**

**D. L. 1794. No new character.**

**1794-1795. \*Prince of Guastalla in Emilia Gallotti—Publius in Roman Father—Bertram in All's well—Duke in M. for M.—\*Penruddock—\*Edwy in Edwy and Elgiva—Zaphna.**

**1795-1796. \*In Dependent — Alexander the Great—\*Dorington in Man of Ten Thousand — Plain Dealer—\*Sir Edward Mortimer—\*Vortigern in ditto—\*Alonzo in Almeyda—Edward Clifford in Julia or Such things were—Roman Actor.**

**1796-1797. Evander—Edward in Edward and Eleanora—\*Sextus in Conspiracy—Young Bevil—Varanes—Bajazet—Old Wilmot in Fatal Curiosity.**

**1797-1798. \*Percy in Castle Spectre—\*Stranger.**

**1798-1799. \*Aurelio in Aurelio and Miranda—Jaques —\*Rivers in East Indian — \*Old Count in Castle of Montval—\*in Trials of the Heart—\*Rolla.**

1799-1800. \*Prince Richard in Adelaide—\*De Montfort.

1800-1801. \*Antonio in ditto—\*De L'Epee in Deaf and Dumb—\*Alfonso in Julian and Agnes.

1801-1802. Leontes in Winter's Tale.

1802-1803. Not engaged.

C. G. 1803-1804. Richmond — Old Norval — Merchant of Venice—King in Henry 4th part 2d — Ford.

1804-1805. \*Villars in Blind Bargain—\*Sir Oswin Mortland in To Marry or not to Marry—\*Barford in Who wants a Guinea?—Eustace de St. Pierre.

1805-1806. Gloster in Jane Shore — Pierre — \*Delinquent.

1806-1807. Prospero — \*Reuben Glenroy in T. and C.

1807-1808. Iago—Valentine in Two Gent. of V.

1811-1812. Brutus in Julius Cæsar.

*\* Originally.*

Kemble died at Lausanne in Feb. 1823.

## HAY. 1817.

July 7. (First night) Exit by Mistake—with Village Lawyer. Scout = Mathews : Sheepface = Butler from York, 1st app. :—and (never acted there) Ella Rosenberg. Storm = Terry.

8. Three Weeks after Marriage—Review—Village Lawyer, and Agreeable Surprise.

9. Poor Gentleman, and Beehive.

10. Who wants a Guinea ? and Sleep Walker.

12. Foundling of the Forest.

14. Blue Devils. Megrim = Amherst from Cheltenham, 1st app. :—with Merchant of Venice. Shylock = Amherst.

18. Bold Stroke for a Husband.

22. Wild Oats. Rover (with Imitations) = Mathews : Sir George Thunder = Terry : John Dory = Tokely : Lady Amaranth = Mrs. Glover :—acted 7 times.

26. First time there, Castle of Andalusia, in 2 acts. Pedrillo = Mathews : Spado = Tokely.

30. Never acted, Teasing made Easy. Glow-worm = Jones : Peter Pastoral = Tokely : Gammon = Mathews : Litigant = Terry : Mixem = Watkinson : Miss Manly = Mrs. Gibbs : Molly Mixem = Miss Matthews : Mrs. Teazer = Mrs. Davenport :—acted 35 times—but not printed——this C., in 3 acts, is attributed to Jameson — Tokely acted particularly well.

Aug. 5. Bon Ton. Sir John Trotley = Terry : Lord Minikin = Jones : Davy = Mathews : Miss Tittup = Mrs. Glover : Lady Minikin = Mrs. Gibbs, being their 1st app. in those characters.

13. Rule a Wife. Leon = Terry : Copper Captain = Jones : Cacafo = Tokely : Estifania = Mrs. Glover :—with, never acted, Actor of All-work, or First and Second Floor—Dramatis Personæ—Velinspeck (Manager of a country theatre) = Connor : Multiple (a strolling Actor) = Mathews :—Assumed Characters—Matthew Stuffy (a Prompter) = Mathews : French Tragedian = Mathews : Robin Scrawky (an Apprentice) = Mathews : Andrew Mac Sillergrip (a Scotch Pawnbroker) = Mathews : Mrs. Mac Sillergrip (his Wife) = Mathews : Fat Coachman = Mathews :—acted 27 times—that is every night to the end of the season, except Mrs. Glover's and Terry's benefits—Multiple had been refused an engagement by Velinspeck, as not possessing sufficient talents for the stage—he presents himself to Velinspeck first as Matthew Stuffy, and then in his other assumed characters—at the conclusion he discovers himself, and Velinspeck is convinced that he is a very good actor—the success of this piece was entirely owing to the excellent acting of Mathews—the scene was so contrived as to give the audience the view of a First and Second Floor—Velinspeck is seated on the First Floor, and of course cannot see Multiple, when he changes his dresses, and talks to Velinspeck from the Second Floor.

Sep. 4. Terry's bt. Guy Mannering. Dominie Sampson = Mathews, 1st time : Dandie Dinmont = Tokely : Meg Merrilies = Mrs. Egerton of C. G.,

for that night only : Flora (for that night only) = Mrs. Gibbs : —with Chip of the Old Block, and Exit by Mistake.

Oulton wrote a History of the London Theatres, in 4 vols—he begins where Victor leaves off, and continues his account to the end of 1816-1817—his first vol. was printed in 1796—and the others in 1818—his work contains some useful information, particularly to persons who have not the playbills—he makes some shameful mistakes, especially in the 1st vol. (see end of Hay. 1781)—of his inaccuracy one instance will be sufficient—he does not even mention the Slave, tho' it was the most successful play which came out in 1816-1817.

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BATH 1816-1817.

Oct. 5. School for Scandal. Sir Oliver Surface = Foote from Hay., 1st app. : Charles = Stanley : Joseph = Warde : Sir Benjamin Backbite = Green,

1st app. there : Lady Teazle = Mrs. Heywood, 1st app. there :—with Spoil'd Child, by Mrs. Heywood :—Foote was a most unequal actor, he sometimes played very well and sometimes very badly—Green was at this time a bad actor, but he became a very good one before he left the stage—Mrs. Heywood was a pretty woman and a pleasing actress.

12. Honey Moon. Duke = Warde : Juliana = Mrs. Heywood.

—. Incledon acted 5 nights.

Nov. 16. Bertram. Bertram = Henry Kemble (nephew to Mrs. Siddons) 1st app. there : Prior of St. Anselm = Foote : Imogine = Mrs. W. West :—with (1st time there) Conquest of Algiers (founded upon the recent glorious exploits of our navy)—the performers' names were in the bill without the characters, as if this had been a new piece—it was however only Ramah Droog cut down to 2 acts—Zemaun, the Rajah and Zelma were omitted—one alteration was made much for the better—the Vizier was represented as ill in consequence of having drunk the wine—Liffey undertakes the cure on the presumption that he will wake sober.

19. Exit by Mistake. Roland = Foote : Restless Absent = Stanley : Crockery = Chatterley :—Stanley acted very well.

28. Guy Mannering. Dandy Dinmont = Stanley : Col. Mannering = Warde : Meg Merrilies = Mrs. Clifford, 1st app. there :—Stanley had formerly taken a good deal of pains to get rid of the Yorkshire Dialect, he was now obliged to take a good deal of pains to recover it—he acted Dandie Dinmont and Sam Sharpset very well, and his performance of

those parts was the more to his credit, as they were quite out of his usual line of acting.

30. Faro Table, or the Guardians. Barton = Foote : Waverley = Stanley : Sedgemore = Warde.

Dec. 3. Is he Jealous? Belmour = Warde : Rose (woman to Mrs. Belmour) = Mrs. Jarman : Mrs. Belmour = Mrs. W. West : Harriet (her sister) = Mrs. Heywood : — Belmour had been married about a year—he devotes so much of his time to the study of mathematics, that his wife is piqued, and thinks herself neglected—she wishes to excite his jealousy as a test of his love for her—Harriet is disguised as a man—Mrs. Belmour treats her supposed gallant with so much familiarity, that Belmour at last becomes jealous, and gives Harriet a challenge—Mrs. Belmour is convinced that her husband loves her—Harriet enters dressed as a woman—Belmour acknowledges that it is not sufficient to love a wife, but that a man must also show his affection for her—this is a neat piece, in one act, by Beazley—some few songs were introduced to qualify it for the English Opera House—it came out July 2 1816—Belmour = Wrench : Mrs. Belmour = Mrs. Chatterley : Harriet = Miss Kelly : Rose = Mrs. Orger.

5. Tamerlane. Tamerlane = Stanley : Bajazet = H. Kemble : Moneses = Warde : Arpasia = Mrs. W. West : Selima = Mrs. Heywood : — Mariamne was announced at the bottom of this bill as about to be revived—it was acted at Bristol, but not at Bath.

14. West Indian. Belcour = the celebrated Philanthropic Amateur : Charles Dudley = Warde : Varland = Chatterley.

19. Slave. Gambia = H. Kemble : Fogrum =

Woulds : Matthew Sharpset = Green : Sam Sharpset  
= Stanley : Zelinda = Mrs. Heywood.

21. Fair Penitent. Lothario = the celebrated Philanthropic Amateur : Horatio = Stanley : Calista = Mrs. W. West :—after the play the Amateur will recite the Hobbies—the Amateur's acting in Lothario was mawkish to the last degree—too bad to be tolerated in a regular performer, but not bad enough to be diverting—he had not even the spirit to afford himself a handsome dress—Stanley, who had some very good dresses of his own, put on one of the best of them on purpose, tho' he well knew it would give him the appearance of the gay Lothario rather than the sober Horatio—the Amateur on this evening was much hissed, particularly by one Gentleman in the Pit, who had no personal dislike to the Amateur, but was indignant that such a performer should be obtruded on the public—some of the actors had said that the Amateur was so callous to hissing, that it would be lost labour to hiss—this however did not prove to be the case—the Amateur was so sore, that between the 3d and 4th acts he came on the stage and addressed the audience—" he had come " from London at a great expense—he was to play " for a charitable institution, but if he was not " sferred to go through his part on this evening with- " out further molestation, he would not appear on " the stage again—the persons who did not like his " performance might have their money returned, &c."—this offer was only a repetition of what he had said at the Hay. Dec. 9 1811—it was nothing to the purpose—the persons who hissed did not want their money again, they only wished to put an end

to such a disgraceful performance—his address put a stop to all opposition, as no one wanted to injure the charitable institution—besides the generality of people thought that he had been solicited to act for it, whereas, in fact, he went to the Pierrepont Street Society and said, that he had offered (or meant to offer) to play 2 nights for the manager, if he would give a charitable benefit on the 3d—and that at the recommendation of a friend he had given their institution the preference—the Committee, after some deliberation, agreed to accept the money, but it was intimated to a friend of the Amateur, that they meant neither collectively nor individually to patronise him—this is stated on the authority of a Gentleman, who was one of the Committee.

As the Amateur on the next play night announced himself in the bills as ——— Esq., there need be no scruple of mentioning his name, but as Churchill said, on a similar occasion,

“ Known be the character, the man forgot.”

When a person goes on the stage with a view to gain an honest livelihood, however he may fail, he is entitled to a certain degree of respect—but when a man of fortune, without any talent for Comedy or Tragedy, and instigated merely by his insufferable vanity, persists year after year in obtruding himself on the public, no hissing can be too great, no remark too severe.

In the Hobbies the Amateur used to state, that every man had his hobby, and that his own hobby was charity—notwithstanding this vapour, it was

generally supposed that the Amateur was not much inclined to put his hand into his pocket for such purposes—be this as it may, yet no man but himself would have made such a boast in a public assembly—Lively in *All at Coventry* says—“Ah, “Romeo! my rum one, how are you?”—“Eh! why “how the plague did you know me?”—“Why by “your Coates to be sure”—“Yes, they’re the “thing, ’ent they?—Diamond buttons, cost me £500 “a piece—Here, John, give that poor man a penny, “and be sure you tell him it comes from the “Philanthropist of Fashion.”

23. *Romeo and Juliet*. Romeo = the Philanthropic Amateur, \* \* \* \* \* Esquire — the profits of this evening will be placed at the disposal of the Committee of the Pierrepont Street Society.

26 and 27. Kean acted *Othello*, and Sir Giles Overreach.

28. Kean acted *Bertram*.

30. *Revenge*. Zanga = Kean : Alonzo = Weeks : Leonora = Mrs. W. West :—with *Tobacconist*. Abel Drugger = Kean :—Kean in Zanga spoke several speeches well, but he was not striking in any one instance till the last scene—the whole play went off very flatly—it had been badly rehearsed—Weeks, in the 5th act, spoke a speech P. S. in expectation that Leonora would enter that way, but she came on O. P.—of course there was a laugh—Kean had before looked for Carlos the wrong way.

31. Kean acted *Richard 3d*.

Jan. 1. Kean acted *Sir Edward Mortimer*.

3 and 4. Kean acted *Hamlet*, and *Sir E. M.*

7 and 9. Kemble acted Macbeth, and Penruddock.

11. King Lear = Kemble : Edgar = Warde.

14. Coriolanus = Kemble :—he was truly great on this evening — he said himself that he had never played the part so much to his own satisfaction.

16. Henry 8th = Foote : Wolsey = Kemble : Buckingham = Stanley.

18. Kemble acted the Stranger for his bt.

21. King John = Kemble : Faulconbridge = Stanley.

29. George Barnwell = Warde : Millwood = Mrs. W. West :—with the original last scene, in which Barnwell and Millwood arrive at the place of execution — this scene had been omitted for many years — the revival of it did the manager credit — it was not however in the play originally, but first printed in the 5th edition of it—see D. L. June 22 1731.

Feb. 4. Watch-Word. Goyoneche = H. Kemble : —his best character.

13. Doubtful Son. Malvogli = Sowerby.

18. John of Paris = Stanley.

27. Mrs. Heywood's bt. — she had been ill for some time, and died not long after.

March 6. Warde's bt. — he was ill and did not act.

18. Stanley's bt. Africans. Selico = Stanley : — with Invisible Girl. Capt. Allclack, &c. = Stanley : — and Lady of the Lake. Fitz-James = Stanley : — £168 — he acted Capt. Allclack very well.

25. Royal Oak. King Charles 2d = Conway.

27. Conway acted Bertram and Petruchio.

29. School for Scandal. Joseph = Conway.

April 8. Mahomet. Zaphna = Howard Payne, the American Roscius.

10. Adelgitha. Lothair = Howard Payne.

12 and 17. Payne acted Frederick (L. V.) and Hamlet.

15. Venoni. Venoni = Payne : Prior = Foote.

May 13. Richard 3d = Booth :—Booth was little more than Kean at second hand—in order to be the more like him, he sometimes spoke a line in a worse tone of voice than he could have done.

15. Booth acted Sir Giles Overreach.

17. Booth's bt. Iron Chest. Sir Edward Mortimer = Booth :—with Mayor of Garratt. Major Sturgeon = Foote : Jerry Sneak = Booth :—Foote acted better than Booth, but Booth got the applause.

June 21. Isabella = Miss Somerville : Biron = H. Kemble.

24. Barbarossa. Achmet = Kean :—the only point he made on this night was at—"What! like this?"

28. Richard 3d = Booth.

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## D. L. 1817-1818.

Sep. 6. School for Scandal—9. Double Gallant.

11. (16-20) Wild Oats. Rover = Stanley from Bath, 1st app. : Lady Amaranth = Mrs. Davison :— Stanley was well received—the gaiety which he exhibited in such characters as Rover, was not a stage effort, but the effect of his natural disposition.

13. Rivals. Lydia Languish = Mrs. Alsop, 1st time.

18. Hypocrite. Charlotte = Mrs. Davison.

23. (27-30) Suspicious Husband. Ranger = Stanley : Strictland = Pope : Jack Meggot = Harley : Frankly = S. Penley : Tester = Knight : Clarinda = Mrs. Glover : Jacintha = Mrs. Mardyn : Lucetta = Mrs. Alsop.

25. Maywood from Glasgow, made his 1st app. in Shylock.

29. Not acted these 40 years, Johnson's Cocker of Preston. Kit Sly = Munden :—acted 6 times—this Farce was hardly worth reviving, and had not much to recommend it, except Munden's acting—the political speeches were either omitted or altered—some songs and a trifling love episode were added—see D. L. Feb. 3 1716—Johnson's Farce had probably not been acted for more than twice 40 years—Bullock's Cocker of Preston kept possession of the stage much longer than Johnson's.

Oct. 2. Revenge. Zanga = Maywood.

4. Not acted 30 years, Refusal. Sir Gilbert

Wrangle = Dowton : Witling = Harley : Frankly = Stanley : Granger = S. Penley : Charlotte = Mrs. Mardyn : Lady Wrangle = Mrs. Glover : Sophronia = Mrs. Alsop :—acted 3 times.

6. Richard 3d = Kean : Henry 6th = Pope : Richmond = Rae.

9. Venice Preserved. Jaffier = Rae : Pierre = H. Johnston, 1st app. there : (that is at New D. L.) Belvidera = Miss Campbell from Dublin, 1st app. :—with Rugantino. Rugantino = H. Johnston : Stephano = Harley : Rosabella = Mrs. Mardyn : Camilla = Mrs. Sparks.

11. New way to Pay old Debts. Wellborn = Stanley, 1st time :—he was generally considered as playing the part better than Harley—it was out of Harley's line.

20. Macbeth = Kean : Lady Macbeth = Miss Campbell.

23. Iron Chest. Adam Winterton = Munden : (he is said to have played this part particularly well) —with Deuce is in Him. Col. Tamper = Stanley : Dr. Prattle = Harley : Lady Emily = Mrs. Glover : Lady Bell = Mrs. Orger : Florival = Miss Kelly :—there are no less than three mistakes in this bill—Prattle is an Apothecary, not a Physician—Emily and Bell are merely Gentlewomen, and not Ladies of Quality.

25. Othello = Kean : Iago = Maywood, 1st time : Desdemona = Mrs. Robinson, her 1st app. on any stage.

29. Hypocrite. Charlotte = Mrs. Glover, 1st time :—with, never acted, the Falls of Clyde. Edward = Wallack : Farmer Enfield (father to Edward and

Ellen) = Knight : Kenmure (a young laird) = S. Penley : Donald (a piper) = H. Johnston : Malcolm (chief of the gipsies) = T. P. Cooke : Ellen = Miss Kelly : Mrs. Enfield = Mrs. Harlowe :—acted 32 times—the scene lies near the Falls of Clyde—the gipsies had committed various depredations—Kenmure orders all their houses to be pulled down, and drives them away—they meditate revenge—Edward challenges Kenmure for having been too intimate with his sister—Kenmure means to marry Ellen, but had put off the ceremony, in hopes of obtaining his father's consent—Kenmure is mortally wounded as it is supposed—the gipsies find him in that state, and carry him to their cave—Kenmure recovers from his wounds—Donald enables him to make his escape from the cave—Edward is on the point of being executed for having killed Kenmure—Kenmure appears, and all ends happily—this Melodrama was written by Soane—it is a pretty good piece for the sort of thing.

30. Merchant of Venice. Shylock = Kean.

Nov. 3. Love a-la-Mode. Sir Archy = H. Johnston : Sir Callaghan = Johnstone : Squire Groom = Harley.

6. The Princess Charlotte died, and the theatre was shut till the 21st, when an Oratorio was performed.

26. For the bt. of Raymond's Widow and Family. Oroonoko = Kean : Imoinda = Mrs. Robinson.

Dec. 1. Castle Spectre. Osmond = Rae : Motley = Harley. Reginald = Pope : Angela = Mrs. Robinson.

2. Honey Moon. Duke Aranza = H. Johnston.

3. Macbeth = D. Fisher, his 1st app. in London.

4. Haunted Tower. Edward = Harley :—with Tale of Mystery. Romaldi = H. Johnston : Francisco = T. P. Cooke : Michelli = Harley Fiametta = Mrs. Sparks.

5 (and 6.) Richard 3d = David Fisher.

8. Never acted, Man in the Moon. Michael Staff = Harley : Joe Clump (his servant—in love with Betty) = Knight : Capt. Hunter (in love with Ellen) = S. Penley : Squire Wiseman = Hughes : Betty (servant to Michael Staff—in love with Joe) = Mrs. Alsop : Miss Wiseman (sister to Wiseman) = Mrs. Harlowe : Ellen (his daughter—in love with Hunter) = Miss Cubitt :—acted about 4 times—Michael Staff is a meddling fellow who keeps a small inn—the sign of which is the Man in the Moon—he tells Squire Wiseman that Capt. Hunter has a jewel for which he has refused £20,000—he means the Captain's reputation—Wiseman supposes him to mean a real jewel, and consents to his daughter's union with the Captain—this is a very poor Farce by R. Phillips, Comedian.

9. Know your own Mind.

10. Hamlet = D. Fisher : Ghost = Pope : Ophelia = Miss Kelly : with Lilliput, revived.

13. Never acted, Outwitted at Last—Pope—Dowton—H. Johnston—T. Cooke—Harley—Oxberry—Mrs. Alsop—Mrs. Bland—this Opera, in 3 acts, was acted 4 times.

18. Riches. Luke = Kean.

22. First time. Richard Duke of York, or the Contention of York and Lancaster—compiled from Shakspeare's three parts of Henry 6th—Richard

Plantagenet, afterwards Duke of York = Kean :  
 King Henry 6th = Maywood : Gloucester = Holland :  
 Cardinal Beaufort = Pope : Mortimer = Powell :  
 Somerset = S. Penley : Suffolk = Rae : Old Lord Clifford = Bengough : Young Clifford = Wallack : Buckingham = T. P. Cooke : Salisbury = R. Phillips : Warwick = Barnard : Vernon = Fisher : Horner = We-witzer : Peter = Knight : Jack Cade = Munden : Dick = Oxberry : Queen Margaret = Mrs. Glover :  
 —the bill was foolishly printed with the names of the performers only—acted 7 times.

Act 1st begins with the scene in the Temple Garden—then follows the scene in the prison—Mortimer, instead of dying on the stage, is borne off—Plantagenet speaks a soliloquy, 20 lines of which are from Chapman—both these changes are for the worse—the latter part of this scene did not require the slightest alteration—scene 3d—the Parliament—the contention between Vernon and Clifford (or as Shakspeare calls them, Vernon and Basset) is improperly omitted in representation—when the King, &c. go out, Shakspeare's short scene is foolishly eked out with 18 lines from Chapman—these scenes are from the first part of Henry 6th—then follows the 1st scene of the 2d part, badly altered.

Act 2d begins with the petitioners—the scene is foolishly changed from the palace to a wood—and some sad stuff is added to Peter's part—scene 2d, the Council room—after some few short speeches, Gloucester enters and says—

“ Now, lords, my choler being overblown”

this is wrong, as Gloucester's choler and the reasons

of it have been both omitted—the whole, or a part, of the reproaches made to Gloucester should have been retained, and then Gloucester (without going out) might have replied—

“ As for your spiteful false objections,  
 “ Prove them, and I lie open to the law :  
 “ But Heav’n in mercy, &c.”

Horner and Peter are brought in guarded—it would have been better to have omitted these 2 characters entirely—and Buckingham might have entered, as he now does—Gloucester in Shakspeare says—

“ Ah, thus King Henry throws away his crutch,” &c.

—this speech is with much impropriety given to the King.

Act 3d begins with the low characters in rebellion—then follows the 2d scene in Shakspeare’s 3d act—York speaks what belongs to Warwick, and 6 lines from Webster, badly brought in—Warwick speaks what belongs to Salisbury—this change is not only unnecessary, but improper—it was evidently made for the sake of giving more importance to Kean’s part—York, who was no friend to Gloucester, is here represented as extremely zealous in his cause—besides, York was at this time in Ireland—the act concludes with Beaufort’s death.

Act 4th begins with a short scene which would have been better omitted—in the 2d scene when Cade, &c. enter, about 2 pages are inserted from Crowne—this was not necessary—scene 3d is omitted in representation, but it ought to have been retained, as otherwise it does not appear what becomes

of Jack Cade—scene 4th, York enters and speaks 6 lines from Chapman—scene 5th—in Shakspeare the King says—

“ See Buckingham ! Somerset comes with the queen,

“ Go bid her hide him quickly from the Duke”

these lines should have been retained, as without them the Queen's first speech is not to the purpose—the 4th and 5th scenes are taken from the 1st scene of Shakspeare's 5th act—scene 6th—the field of battle near St. Alban's—some lines are omitted, because Cibber has introduced them into his Richard 3d—for that very reason they ought to have been retained—the act closes with the King, Queen, and Young Clifford.

Act 5th begins with the 1st scene of the 3d part—divided into 2 scenes and badly altered—scene 3d, Sandal Castle—the characters of Edward and Richard Plantagenet are improperly omitted—in Shakspeare York doubts whether they ought to meet the queen in the field as they have only 5000 men—Richard replies—

“ Ay, with five hundred, *father*, for a need,

“ A woman's general ; What should we fear ?”

in the alteration, this speech is absurdly given to York, who addresses it to Salisbury—scene 4th and 5th—a field of battle—Clifford kills Rutland behind the scenes—York enters wounded and bleeding—in his soliloquy, Shakspeare's simile of the swan would have been better omitted—York dies, and the play ends—there is a field at no great dis-

tance from the ruins of Sandal Castle, which is still pointed out by tradition as the precise spot where the Duke of York was killed.

Love's Labour Lost is the only one of Shakspeare's plays, which has not been performed, in some shape or other since the Restoration—even the 1st part of Henry 6th was acted once at C. G.—March 13 1738—Crowne revived the 2d and 3d parts with very material alterations—see D. G. 1681—Cibber compressed the History of Henry 6th into one play—see D. L. July 5 1723—the compiler of the modern play ought, as far as the history is concerned, to have followed the example of Crowne or T. Cibber—instead of which he finishes his play without any conclusion to the History of Henry the 6th—it is true that he calls his piece Richard Duke of York, but this is so far from being an excuse, that it is in reality an aggravation of the impropriety of which he has been guilty—his preface makes it pretty plain why this lame and impotent conclusion was adopted—his grand object was to get Kean to play the Duke of York—he knew that Bottom the weaver would not play Pyramus, unless Pyramus were made decidedly the superiour part—and he did not dare to add an act, or an act and half, after Kean was dead—he acknowledges that Shakspeare has drawn the early part of Richard the third's character in a masterly manner—yet he has omitted all those scenes—he has with much want of judgment foisted in passages from Chapman, &c., whereas Shakspeare's materials were so ample, that the only difficulty lay, in selecting his best scenes and compressing them within 5 acts—the compiler says he is not aware of any instance in

which the language of Shakspeare has been altered, except where the reason for alteration was obvious and decisive—the fine scene, in which Cardinal Beaufort dies, is so perfect, that not a letter should have been changed—the Cardinal says—

“ Give me some drink, and bid the apothecary”

“ Bring the strong poison that I bought of him.”

the modern editor has had the temerity to alter “ the apothecary” to “ that wretched slave”—on the whole this alteration of Shakspeare’s plays is a bad one, yet some things are done well, and Richard Duke of York deserved much better success than it met with—it appears from a note, that several passages, which had been retained by the compiler, were omitted in the representation.

Jan. 3. Richard Duke of York, 3d time. Jack Cade = Harley.

16. Children in the Wood. Walter = H. Johnston : Gabriel = Harley : Apathy = Knight : Josephine = Mrs. Bland.

20. Belle’s Stratagem, revived. Doricourt = Stanley : Hardy = Downton : Sir George Touchwood = S. Penley : Flutter = Harley : Letitia Hardy = Miss Smithson, from Dublin, 1st app. : Mrs. Racket = Mrs. Glover—Stanley was recommended by one of his best friends not to play Doricourt, if he could avoid it—yet when the part was offered to him, he eagerly caught at it—Stanley was not vulgar—but he certainly wanted those polished manners, which are indispensably requisite for such characters as Doricourt—his forte was bustle.

28. Never acted, Turret Clock—Harley—Oxberry—T. P. Cooke—S. Penley—Mrs. Alsop—Mrs. Harlowe—this Melo-drama, in 2 acts, was acted 5 times.

29. Town and Country. Plastic=Stanley.

Feb. 5. Never acted, Bride of Abydos. Selim = Kean : Giaffier (Pacha of Abydos) = H. Johnston : Mirza (Pirate of the Isles) = Pope : Osman Bey = T. Cooke : Hassan = Holland : Zulieka (the Bride of Abydos) = Mrs. Mardyn :—acted 14 times—this Tragic play, in 3 acts, was written by Dimond—it is founded on Lord Byron's fine poem of the same name—the story required alterations and additions to fit it for the stage—these have been made judiciously and happily, with the exception of the songs—songs may contributed to the success of a Tragedy, but they will always detract, more or less, from its real merit—about 20 years before the play begins, Giaffier had stabbed his brother Abdallah, and killed him, as he supposed—Abdallah had recovered, and had lain concealed as Mirza—Giaffier has brought up his nephew, Selim, as his son—in the 2d act, Hassan reveals to Selim that he is not the son of Giaffier—Selim and Zulieka fall mutually in love—at the conclusion they are united—in the poem they both die—Abdallah likewise is really killed—Dimond has very properly not scrupled to adopt Lord Byron's words, when it suited his purpose—much however has not been borrowed—the disguise of a Dervise, which Selim assumes, is avowedly taken from Lord Byron's Corsair.

26. Miss Smithson acted Lady Racket.

March 2. Never acted, Castle of Glyndower—

Dowton—Harley—Knight—S. Penley — Wallack — Mrs. Alsop— Mrs. Orger—Mrs. Sparks—this C. was acted but once.

3. Will, and Poor Soldier. Darby = Knight.

14. H. Johnston's bt. Falls of Clyde, with Three and Deuce—3 Singles = H. Johnston : Humphrey Grizzle = Harley :—and Obi. Three finger'd Jack = H. Johnston :—H. Johnston had succeeded Raymond as stage manager.

25. Never acted, Rob Roy the Gregarach. Rob Roy Macgregor = H. Johnston : Dougal = Wallack : Sir Rashleigh Osbaldistone = Rae : Andrew Hollywood = Knight : Gen. Vernon = Bengough : Morven = Holland : Helen Macgregor (*mother* to Rob Roy) = Mrs. Glover : Diana Vernon = Miss Smithson :—acted 7 times—Rob Roy and Diana Vernon are mutually in love—her father insists that she should marry Rashleigh—Rob Roy carries her off and marries her—Helen imprecates curses on her son for having married Diana—she gets Diana into her power—shows her the grave which had been dug for her, and forces her to drink poison—after Diana has drunk the poison, she is rescued by Dougal—Helen exults in the thought that Dougal had come too late—Helen is killed by a flash of lightning—the supposed poison proves to be only an opiate—Rob Roy is surrounded, but makes his escape—he kills Rashleigh—Rob Roy and Diana are reunited—this romantic Drama, in 3 acts and with songs, was written by Soane—it is founded on the popular novel, but so many changes are made that one is disappointed, and consequently disgusted.

April 1. Beggar's Opera, with, never acted,

**Sleeping Draught.** Popolino (servant to Rinaldo) = Harley : Rinaldo (son to Bruno—in love with Francesca) = Barnard : Dr. Vincolo = Hughes : Bruno (a rich farmer) = Gattie : Gabriotto (his servant) = Knight : Francesca (in love with Rinaldo, and niece to Dr. Vincolo) = Miss Ivers : Nonna (her maid—in love with Popolino) = Mrs. Hughes :—acted 26 times—Popolino goes to Dr. Vincolo's—he drinks a Sleeping Draught which Dr. Vincolo had prepared for a patient, on whom he meant to perform an operation—Popolino falls fast asleep—Francesca and Nonna think that he is dead—they put him into a large chest which stands before the door of a joiner—Bruno has the chest conveyed into his house—Popolino wakes and comes out of the chest—at the conclusion Bruno consents to his son's union with Francesca—this is a poor Farce by S. Penley, Comedian—it is completely taken from Boccace (Day 4 Novel 10) till Popolino wakes in the chest—the story had been before dramatized as the Narcotic.

3. Confederacy—4. Heir at Law.

7. Busy Body. Patch = Mrs. Alsop, 1st time.

10. Follies of a Day. Count Almaviva = Rae : Figaro = Harley : Page = Mrs. Alsop : Susan = Mrs. Davison.

11. Ways and Means. Sir David Dunder = Dowton : Tiptoe = Harley : Random = S. Penley.

17. She wou'd and She wou'd not.

20. Richard 2d.

21. Deaf and Dumb. Julio = Mrs. Bartley : Darlemont = Bengough : St. Alme = Rae : De L'Epee = Holland : Dominique = Oxberry : Madame Franval Mrs. Sparks :—with, never acted, Amoroso King of

**Little Britain.** Amoroso (in love with Mollidusta) = Harley : Roastando (his cook—in love with the Queen) = Knight : Blusterbus (yeoman of the guard) = Smith : Coquetinda (Queen of Little Britain—in love with Roastando) = Mrs. Bland : Mollidusta (a chambermaid—in love with Blusterbus) = Mrs. Orger :—acted 17 times—the King sees Roastando and the Queen salute—he discharges Roastando—the Queen sees the King and Mollidusta together—she stabs Mollidusta—the King stabs the Queen—Roastando stabs the King—the King stabs Roastando—all the dead persons come to life again—this Interlude, in one act, was written by Planché—it is a moderate mock Tragedy with songs.

23. **Lady of the Manor, revived.** Young Wildman = Harley : Sir John Manly = T. Cooke : Farmer Sternold = Dowton : Lady Lucy = Miss Byrne : Mrs. Townly = Miss Kelly : Cicely = Mrs. Bland—acted twice.

24. Never acted, **Jew of Malta**, altered from Marlow. Barabas (the Jew) = Kean : Ithamore (a Turkish slave) = Harley : Ferneze (governour of Malta) = Pope : Don Lodowick (his son) = Wallack : Don Mathias = Stanley : Selim Calymath (son to the Grand Signior) = Barnard : Philia Borzo = T. P. Cooke : Abigail (daughter to Barabas) = Mrs. Bartley : Katherine (mother to Mathias) = Mrs. Brereton : Bellamira (a courtesan) = Miss Boyce :—acted 12 times.

The rich Jew of Malta was written by Marlow—it had been acted at the Rose theatre in 1591, but was not printed till 1633, several years after the author's death—in the early part of the play, the

Turks demand the arrears of tribute for 10 years—Ferneze obtains the respite of a month—he insists that the Jews should furnish the money—Barabas remonstrates—his goods and wares are seized on, and his house converted into a nunnery—Barabas meditates revenge—he persuades his daughter to pretend to turn nun, in order to secure a large treasure, which he had concealed under a plank in one of his chambers—the scheme succeeds—Barabas buys Ithamore—Lodowick and Mathias are in love with Abigail—she is in love with Mathias—Barabas excites a quarrel between Lodowick and Mathias—they fight, and both of them are killed—Ithamore tells Abigail that her father was the cause of their death—she turns nun in reality—Barabas is so enraged at Abigail, that he poisons her, and all the rest of the nuns, by a pot of rice—Ithamore assists in poisoning them—he extorts money from Barabas by threatening to confess, if he should not send it—Barabas contrives to poison Ithamore—he is condemned to death, but saves his life by taking an opiate—Ferneze believes him to be dead, and orders his body to be thrown over the walls of the town—Barabas recovers from the effects of the opiate, and betrays the town to the Turks—Calymath makes him governour of Malta—Barabas offers Ferneze to free Malta from the Turks, provided he should be well paid for so doing—Ferneze accepts the offer—Barabas invites Calymath to a banquet at his own house, and proposes to feast his soldiers in an old monastery—Barabas had formed a plan for killing Calymath and his Bashaws—he communicates it to Ferneze—Ferneze saves Calymath, and causes Ba-

rabas to fall into his own trap—Barabas avows his villanies, and dies—Ferneze takes Calymath prisoner—Calymath's soldiers had been all massacred by the contrivance of Barabas——there are some strange things in this play, but on the whole it is a fine T.—the character of the Jew is drawn in a masterly manner.

The alteration performed on this evening, was made by S. Penley, Comedian—as is usual in these cases, he has inserted too much of his own, and omitted too much of the original—he has very injudiciously left out all that relates to the poisoning of the nuns—in his 3d act, Abigail leaves the stage apparently in perfect health—a short scene of 35 lines ensues—and then she is discovered on her deathbed, though it is impossible to divine what can have occasioned her death in so short a time—the manner of Barabas' death is altered.

30. Jew of Malta, with, never acted, Mountain Chief. Rhys the Red = Wallack : Sir Hildomen = Barnard : Kenelm = Holland : Owen = T. P. Cooke : Evan = Knight : Rurie = Mrs. Belchambers : Maud = Mrs. Alsop :—this dramatic Romance, in 3 acts, was acted 5 times.

May 5. Wild Oats. Rover = Elliston.

6. Douglas. Young Norval = Kean, 1st time : Old Norval = Pope : Glenalvon = Bengough : Lady Randolph = Miss Macauley from Dublin, 1st app. :—acted 3 times.

12. Dramatist. Vapid = Elliston : Ennui = Harley : Floriville = S. Penley : Lady Waitfort = Mrs. Sparks.

15. West Indian = Elliston : Charlotte Rusport = Mrs. Davison.

16. Bertram. Imogine = Miss Macauley, 1st time : with, never acted, Blackamoore's Head—Dowton—Harley, &c.—acted twice.

19 and 22. Elliston acted Aranza, and Ranger.

26. Elliston acted Young Rapid.

29. Way to get Married. Tangent = Elliston.

June 1. Not acted 14 years, King John. King John = Kean : Faulconbridge = Wallack : Hubert = Pope : Constance = Miss Macauley :—acted 3 times.

3. Miss Kelly's bt. Inkle and Yarico. Trudge = Harley : Yarico = Miss Kelly : Patty = Mrs. Alsop :—with Three and Deuce. 3 Singles = Elliston :—and Wanted a Governess. Rusty = Harley : Theophilus Foxglove = Kent : Capt. Dashwood = Coveney : Higginbottom = Hughes : Lucy Dashwood = Miss Kelly : Julia = Miss Ivers :—this is a pretty good Farce in one act—it came out at the Lyceum, and seems not to have been printed—Bartley acted Rusty originally—he and Miss Kelly played very well, but she spoilt her part (when disguised as the Governess) in some degree, by not making her face look old.

5. Beaux Stratagem. Archer = Elliston : Scrub Knight : Foigard = Johnstone : Mrs. Sullen = Mrs. Davison : Cherry = Mrs. Alsop.

8. Kean's bt. Alexander the Great = Kean : Clytus = Pope : Lysimachus = Wallack : Roxana = Mrs. Bartley : Statira = Mrs. Robinson :—with Sylvester Daggerwood, by Kean, positively for that night only—and Paul and Virginia. Paul, for that night only = Kean.

9 Jew, in 3 acts. Sheva = Elliston : Charles = S. Penley : Frederick = Wallack : Jabal = Oxberry : Eliza = Miss Smithson :—and Devil to Pay. Jobson = Dowton : Nell = Ms. Davison.

10. Hamlet = Kean :—no play seemingly till 15th.

15. For bt. of Knight and Harley. Castle of Andalusia. Pedrillo = Harley : Spado = Knight : Catalina = Mrs. Alsop :—with Wallack's Imitations—and (first time) Is he Alive? or All Puzzled. Slap (formerly servant to Capt. Mirabel, but now in the service of Doubtful) = Harley : Bang (Doubtful's gardener) = Knight : Col. Frankly = Stanley : Doubtful = Gattie : Charles (his nephew) = Barnard : Sophia (niece to Doubtful, and widow of Capt. Mirabel) = Mrs. Orger :—acted but once this season—Sophia, to please her uncle, had agreed to marry Col. Frankly—she had afterwards fallen in love with Charles—and Charles with her—Charles and Slap form a plan for disengaging Sophia from her promise to Col. Frankly—Bang overhears their conversation, and forces Slap to give him half of the 20 guineas, which he had received from Charles—Col. Frankly arrives at Doubtful's—he bribes Bang, and gets the secret from him—Col. Frankly pretends to be Sophia's late husband—Slap pretends to know his old master—Doubtful is satisfied—Slap, Charles, and Sophia suppose Col. Frankly to be the person who had been hired to assume the character of Capt. Mirabel—Col. Frankly treats Sophia as his wife—Charles is jealous—Sophia is offended—at the conclusion Col. Frankly resigns Sophia to Charles—this F. is professedly borrowed from the French—Dibdin's musical F.,

which was brought out in 1813, (see *Who's to have her at D. L. Nov. 22*) must have been taken from the same piece—the F. of this evening is better than Dibdin's, as the person who adapted it to the English stage has omitted the operatic part of the original piece.

16 and 17. Kean acted *Richard 3d*, and *Reuben Glenroy*.

18 and 19. Kean acted *Octavian*, and *Shylock*.

20. Kean acted *Sir Giles Overreach*.

22. *Macbeth* = Kean. *Lady Macbeth* = Miss Macauley.

23 and 24. Kean acted *Othello*, and *Oroonoko*.

26. Carr's bt. Every one has his Fault. *Sir Robert Ramble* = Elliston : *Solus* = Dowton : *Irwin* = Pope :—with *Tom Thumb*. *Glumdalca* (for that night only) = Mr. Bengough :—Carr in a long advertisement states his pecuniary embarrassments—his family of 12 children, &c.—the Sub-Committee gave him the use of the theatre, and the performers acted gratis.

27. Kean acted *Alexander the Great*.

29. *John Bull*, and *Falls of Clyde*.

30. (Last night) *Spring's bt.*

July 2. Elliston's bt. *Bold Stroke for a Wife*, in 3 acts. *Col. Feignwell* = Elliston : *Obediah Prim* = Dowton : *Periwinkle* = Knight, 1st time : *Simon Pure* = Oxberry : *Anne Lovely* = Mrs. Davison, 1st time: with Lyar, and *Three and Deuce*.

## C. G. 1817-1818.

Sept. 8. Hamlet = Young : Horatio = Bonnell Thornton.

In consequence of repeated applications, both from the city and the West end of the town, the Manager of the two Patent Theatres will commence their performances at 7 o'clock, instead of half past six—and by drawing up the Curtain *punctually* at the hour appointed, and by allowing the shortest possible time between the acts, this new regulation will not protract the evening's entertainment beyond the usual time—a similar notice had been given from D. L.

10. Guy Mannering.

12. (15-17.) Belle's Stratagem. Doricourt = C. Kemble : Hardy = Fawcett : Sir G. Touchwood = Abbott : Flutter = Jones : Letitia Hardy = Miss Brunton, her 1st app. in London : Lady F. Touchwood = Miss Foote : Mrs. Racket = Mrs. Gibbs : —Miss Brunton was the daughter of Brunton who came out at C. G. Sept. 22 1800.

19. (and 22) Miss Brunton acted Rosalind.

29. Never acted, Duke of Savoy, or Wife and Mistress ! Duke of Savoy = Young : Mondoni (his chief general) = Egerton : De Courcy (an officer in the French army, and nephew to Mondoni) = Jones : Le Noir (his fellow traveller, and cousin to Mondoni) = Liston : Peccaria (a general of Mondoni's, and the Senate's party) = Connor : Podrida (major-domo to

Mondoni) = Fawcett : Lealto (a vintager) = Duruset : Countess Lindorf = Mrs. Gibbs : Cassandra (called sorceress of the Alps) = Mrs. Faucit : Rosalia = Miss Brunton : Ninette (niece to Podrida) = Miss Stephens : Baptista (mistress of the Tavernette) = Mrs. Davenport :—this musical play was acted but twice—the newspapers said that it was chiefly written in blank verse—Reynolds in his *Life* mentions it as one of his pieces.

Oct. 2. Never acted, *Youthful Days of Frederick the Great*—founded on a historical fact of Frederick William and his son, afterwards Frederick the Great—Frederick William (King of Prussia) = Terry : Prince Royal (contracted to Christine) = Abbott : Baron Kniphausen (the Chancellor of the State) = Egerton : Count Seckendoff (the Austrian Ambassador) = Chapman : Bibrack (an old soldier) = Farley : Lieut. Anhalt = Connor : Christine (Archduchess of Austria—contracted to the Prince Royal) = Mrs. Faucit : Justine (daughter to Bibrack) = Miss Shaw :—acted 12 times—the Prince is so disgusted with the severity of his father that he forms a plan for making his escape from Prussia—Anhalt is to accompany him, and Bibrack engages to assist them—the Prince on seeing Christine falls in love with her—she falls in love with him—the King discovers his son's design, and sends him to prison—the Prince gets out of the prison by the assistance of Bibrack—he takes shelter in a pavilion belonging to the Ambassador—as the King opens the door of the pavilion, the Prince conceals himself behind a sofa—Bibrack occupies the attention of the King, and the Prince makes his escape from the pavilion—the

report of a pistol is heard—the Chancellor tells the King that his son has killed himself—the King is struck with grief and horror—the Prince rushes forward, and the King pardons him——this Melodrama is professedly taken from the French—it was adapted to the English stage by Abbott, who played the Prince—it has considerable merit for the sort of thing—Terry's acting was excellent—nothing could be better.

8. (9-10.) Wonder. Violante = Miss Brunton.

14. She Stoops to Conquer, revived. Hardcastle = Fawcett : Tony Lumpkin = Liston : Young Marlow = C. Kemble : Hastings = Abbott : Miss Hardcastle = Miss Brunton : Mrs. Hardcastle = Mrs. Davenport : Miss Neville = Miss Foote.

15. Slave—17. Apostate and Cymon.

20. Romeo and Juliet—22. Stranger.

25. Siege of Belgrade. Cohenberg = Abbott : Leopold = Fawcett : Yuseph = Liston : —with, never acted, Father and his Children. General St. Elme (commandant of Nantz) = Egerton : Col. St. Elme (his son) = Abbott : Dumont (a ruined merchant) = Macready . Edward = Farley : Valentine (the Colonel's valet) = Blanchard : Cecilia (daughter to Dumont) = Miss S. Booth : —acted 9 times—Reynolds mentions this piece as written by him—it seems not to have been printed.

27. Jealous Wife—29. Venice Preserved.

31. Bee-hive. Mingle = Denning from Brighton.  
Nov. 3. Othello = Young : Iago = Booth.

5. Gamester, with, never acted, Friend Indeed !—  
Fawcett—Jones—Liston—Emery — Miss Stephens

—Miss S. Booth :—this musical Entertainment was acted but twice.

26. *Isabella, with Love, Law, and Physic.*

28. *Much ado.* Benedick = C. Kemble : Leonato = Egerton : Claudio = Abbott : Dogberry = Emery : Beatrice = Miss Brunton.

Dec. 3. Never acted, *Husbands and Wives.* Sir Peregrine Peery = Blanchard : Capt. Tickall = Jones : Capt. Wing'em = Abbott : Farmer Clover = Emery : Humphrey Grub = Tokely : Lady Sarah Peery = Mrs. Egerton : Eliza Beaumont = Miss Foote : Rose = Miss S. Booth :—acted 28 times.

8. *Jane Shore*—12. *School for Scandal.*

17. *King John* = Young : Constance = Miss O'Neill.

Jan. 1. Never acted, *Retribution, or the Chieftain's Daughter.* Varanes (King of Persia) = Young : Chosroo and Hamed (his sons) = Macready and C. Kemble : Suthes (a captive Chieftain) = Terry : Abdas (a Persian Lord) = Egerton : Hafiz (his son) = Abbott : Zimra (daughter to Suthes) = Miss O'Neill :—acted 7 times—Sapor, the late King of Persia, had been murdered by Varanes, who was his brother—Chosroo was present at the time of the murder—but the name of the murderer was generally unknown—Chosroo had carried off Zimra, and brought her to Ctesiphon, where the scene lies—Chosroo and Hamed had fallen in love with Zimra—she had fallen in love with Hamed—Hamed has rescued her from Chosroo—here the play begins—Chosroo returns in triumph, after having subdued the Carduchians—he brings Suthes with him as a captive—Hamed implores his father to set Suthes

at liberty—Varanes grants his request—Chosroo is offended—he threatens not only Hamed, but Varanes—he gets Suthes and Zimra into his power—they are confined in separate dungeons—Hafiz tells Hamed that Sapor had been murdered by Varanes—Hamed appeals to his father for the truth of the accusation—Varanes acknowledges the truth of it, and falls senseless on the ground—Chosroo finds Varanes in that situation, and taxes Hamed with having killed him—in the last scene, Chosroo is seated on a throne—Hamed enters as a prisoner—he pleads his innocence—Varanes, whom Chosroo had commanded to be murdered, rushes forward with a body of armed men, and condemns Chosroo to death—Chosroo imprecates a curse on his father, and is carried off—Varanes dies of remorse, after having owned that Chosroo's attempt on his life was a just Retribution for the murder of Sapor—Hamed becomes King and is united to Zimra—this is an indifferent T. by Dillon.

7. Twelfth Night. Viola = Miss Brunton.

14. Point of Honour, revived. St. Franc = Young : Durimel = C. Kemble : Valcour = Abbott : Steinberg = Liston : Bertha = Miss O'Neill : Mrs. Melfort = Mrs. Faucit :—acted 9 times.

15. Never acted, Three Miles from Paris. Motley = Denning : the Colonel = Jefferies : Louisa = Miss Matthews : Widow Welcome = Mrs. Davenport :—this piece, in one act, was acted 4 times.

Feb. 3. Never acted, Illustrious Traveller, or the Forges of Kanzel. Count Waldemar = Abbott : Count Berndorff (a Danish nobleman) = Macready : Bresco (Master of the Forges) = Farley : Grig (his nephew) = Liston : Straub = Comer : Udolpho (wife

of Count Berndorff) = Mrs. Faucit : Catharine (wife of Bresco) = Mrs. Davenport : Elfrida (daughter of Straub) = Miss Shaw :—this Melo-drama was acted 9 times—it seems not to have been printed—Reynolds mentions it as one of his pieces.

5. First time, Fazio. Giral di Fazio = C. Kemble : Duke of Florence = Egerton : Bartolo = Blanchard : Bianca = Miss O'Neill : Aldabella = Mrs. Faucit : —acted 15 times—see Bath Jan. 6 1818.

21. Never acted, Zuma, or the Tree of Health—Spaniards—Picquillo (in love with Chinchilla) = Liston : Dr. Bonoro = Fawcett : Viceroy of Lima = Abbott : Sancho (a valet) = Denning : Cæsar (a black servant) = Blanchard : Vice-Queen = Miss Foote : Beatrice (her duenna) = Mrs. Davenport : Inisilla = Miss Matthews : —Peruvians — Mirvan (husband to Zuma) = Braham : Azan (his enemy) = Isaacs : Ximeo (father to Mirvan) = Chapman : Zuma (the Vice-Queen's favourite) = Miss Stephens : Chinchilla (in love with Picquillo) = Mrs. Garrick : —acted 6 times—the scene lies at Lima—the play is supposed to take place about the year 1640—in the 1st scene, the Peruvians assemble near a large Quinquina Tree, and renew their oath of never discovering to the Spaniards the healing qualities of the bark of the tree—Picquillo who had previously hidden himself in the tree, overhears their conversation—before he descends, he puts some of the bark of it into his pocket—the Vice-Queen is seriously ill from the effects of the climate—Zuma is anxious for her recovery—she infuses a paper of bark, which Mirvan had given her, in the Vice-Queen's drink—from some ambiguous words which she drops, she is

suspected of intending to poison the Vice-Queen—Zuma is condemned to death—Mirvan is willing to share her fate, but enjoins Zuma in a whisper, not to reveal the secret, as their child had been delivered to the Peruvians as a hostage for their fidelity—Dr. Bonoro cures the Vice-Queen by means of the bark which Picquillo had given him—he declares that Zuma meant to have cured her by the same means—the Vice-Queen rushes into Zuma's arms—this piece, in 3 acts, was written by T. Dibdin—it has not a great deal to recommend it, but it is quite good enough for an Opera.

March 12. Never acted, Rob Roy Macgregor, or Auld Lang Syne. Rob Roy Macgregor Campbell = Macready : Baillie Nicol Jarvie = Liston : Dougal = Tokely : Francis Osbaldistone (in love with Diana) = Sinclair : Rashleigh Osbaldistone (his cousin) = Abbott : Owen = Blanchard : Sir Frederick Vernon (father to Diana) = Egerton : Capt. Thornton = Connor : Major Galbraith = Taylor : Andrew = Treby : Helen Macgregor (wife to Rob Roy) = Mrs. Egerton : Diana Vernon (in love with Francis) = Miss Stephens :—acted 34 times—this musical Drama, in 3 acts, is a very pleasing piece in representation—Pocock has dramatized the popular novel of Rob Roy in a creditable manner on the whole, but he has committed one gross and unpardonable fault—he has reduced the interesting and spirited character of Diana Vernon to a mere singing girl.

30. Romeo and Juliet, with, never acted, Marquis de Carabas, or Puss in Boots. Prince Flonflon (governor of the island) = Blanchard : Josselin, Pierre, and Paul (sons of the deceased miller, Bap-

tist) = Liston, Emery, and Tokely : the Fairy Grimaldin, or Puss in Boots = Grimaldi : Princess Laribondaine (sister to the governor) = Mrs. Davenport : Princess Diamantine (his daughter) = Miss Foote :—acted but once—this piece is called in the bill a comic Romance, founded on a Fairy tale—it is said to be interspersed with Pantomimic incident.

April 11. Never acted there, Devil's Bridge-Count Belino = Braham : Marcelli = Fawcett : Petro = Blanchard : Baron Toraldi = Egerton : Rosalvina = Miss Stephens : Claudine = Mrs. Garrick : Lauretta = Miss Matthews.

13. Who's my Father?—this F. was acted 20 times—the cast was probably—Fitzcloddy = Liston : Lord Alton = Jones : Major Dewlap = Emery : Mrs. Fetch = Mrs. Gibbs : Emily = Miss Foote :—the names of the performers only were in the bills—but the names of the characters were in the Hay. bill for Sep. 3.

22. Never acted, Bellamira, or the Fall of Tunis. Montalto = Young : Amurath = Macready : Manfredi (a Neapolitan nobleman) = C. Kemble : Salerno (brother to Montalto, and supposed father to Bellamira) = Terry : Kaled (a corsair) = Connor : Bellamira (wife to Manfredi) = Miss O'Neill :—acted 13 times—some years before the play begins, Sinano had carried off Bellamira—she had been rescued from him by Manfredi—Sinano had been branded on the forehead—had turned Renegade, and had assumed the name of Amurath—Montalto was a noble Venetian—he had been ill-treated by his countrymen, and particularly by his brother—in revenge he had turned Renegade—at the opening of the play, the Em-

perour Charles the 5th had landed with his forces in Africa—Haradin, the monarch of Tunis, had gone to oppose him, and had deputed Montalto to govern Tunis—in the 1st act Kaled brings in Salerno, Bellamira and her child as prisoners—Manfredi had been for some time a slave in Tunis—he meets Bellamira—Montalto endeavours to effect their escape, but his plan is disconcerted by the return of Amurath to Tunis, with such authority as to supersede that of Montalto—Amurath is delighted at having Bellamira once more in his power—Salerno informs Montalto that Bellamira is his daughter—Montalto had supposed his daughter to be dead—Amurath carries Bellamira to his Harem—in her struggle with him she seizes his dagger—Amurath drags in Manfredi, and places his scimitar to his breast—Montalto enters, and the curtain drops—in the 5th act, Manfredi and Montalto are discovered in a dungeon—each of them is chained to a pillar—Kaled tells them that the Spaniards had totally defeated the Moors—he leads off Manfredi and other Christians for execution—Bellamira, with her child, finds the way to the dungeon—Montalto avows himself as her father—Amurath stabs Montalto—he tears Bellamira's child from her—Manfredi and other slaves rush in—Montalto recovers sufficiently to stab Amurath in the back—Montalto and Amurath die—this is a moderate T. by Sheil.

May 6. First time, Sorrows of Werther. Werther = Liston : Fritz = Tokely : Albert = Blanchard : Charlotte = Mrs. Liston :—this piece in one act was performed three times—it seems to have been a burlesque on the story of Werther—a foreign gentleman, who was at Bath in 1828, said that nearly

the whole of the Sorrows of Werther was fictitious—Goethe represented a lady of his acquaintance under the name of Charlotte, and meant the character of Werther for himself—the Gentleman added that the supposed Charlotte was his own aunt, and that she died at the age of 72.

16. First time, December and May—this Operatic Farce was written by Dimond—it was professedly founded on a Comedy of Moliere, and the Farce of Barnaby Rattle—the principal novelty was, that Zodolet is bribed and frightened to bear false witness—the cast was probably—Zobo (Barnaby Rattle)=Fawcett : Zodolet (Jeremy)=Emery : Leonardo (Lovemore)=Durusset : Baron di Pompadoro (Sir Peter Pride)=Simmons : Florimante (Mrs. Rattle)=Miss Stephens : Lepidella (Damaris)=Mrs. Garrick : Baroness di Pompadoro (Lady Pride)=Miss Logan :—this piece was acted twice—it is not printed—but when it was brought out at Bath Jan. 9 1822, the names of the characters were in the bill.

27. Jealous Wife, with, first time, Castle of Paluzzi, or the Extorted Oath. Count de Salviati=Macready : Ferdinand=Abbott : Marquis de Castello (his uncle)=Terry : Soranzo (a villain)=Connor : Paolo (a gamekeeper)=Blanchard : Countess de Salviati=Mrs. Faucit : Zerlina (a young peasant)=Miss Foote :—acted 8 times——Ferdinand and Julia were mutually in love—Ferdinand had been unjustly condemned by the Senate of Florence—Julia had been prevailed on to marry the Count—Ferdinand returns after an absence of more than 6 years—the Count and Soranzo are alarmed, as they

had fabricated the calumnies on which Ferdinand had been condemned—two ruffians in their pay murder Ferdinand—the Countess sees the dead body—the Count Extorts an Oath from her not to reveal the secret—the Countess and Zerlina are brought before the Council on suspicion of having murdered Ferdinand—the Countess will not violate her oath—Zerlina says that the dagger, with which Ferdinand was killed, belongs to Soranzo—Soranzo disclaims it, and it is found to have the Count's arms on it—the Count stabs himself—this is an indifferent Drama by Raymond Jun.—murder is out of its place in an afterpiece—that the Countess and Zerlina should be suspected of having murdered Ferdinand is a very improbable circumstance.

June 2. Miss O'Neill's bt. Douglas. Norval = C. Kemble : Stranger = Young : Glenalvon = Macready : Lord Randolph = Egerton : Lady Randolph = Miss O'Neill, 1st time :—with Citizen. Old Philpot = Blanchard : Young Philpot = Jones : Maria (for that night only) = Miss O'Neill.

3. C. Kemble's bt. Much ado, with Personation. Mrs. C. Kemble acted Beatrice, and Lady Julia.

5. Young's bt. Pizarro. Rolla = Young : Pizarro (positively for that night only) = Macready : Elvira = Mrs. Egerton.

9. Liston's bt. She Stoops to Conquer—with a new Epilogue by Liston riding on an Ass, and in the character of Lord Grizzle—and Agreeable Surprise. Lingo = Fawcett : Sir Felix Friendly = Blanchard : Cowslip = Miss Stephens, 1st time :—and the part of Mrs. Cheshire from Tooley Street by Mr. Liston,

positively for that night only :—Liston applied to old Lowndes, the bookseller, for Joe Haines' Epilogue—Lowndes got it for him—Liston thought that it would not do, and applied to Colman for a new Epilogue—Colman's Epilogue was deservedly encored—Liston had scarcely begun it for the 2nd time, when he was reduced to silence by the want of decorum in his associate—the stage became wet in no slight degree—the audience burst into a loud laugh, and all was confusion for a short time—I happened to be in the first row of one of the side boxes, and saw plainly what the Ass was about to do—if any person had seen the same from the side scenes, and had called to Liston, the catastrophe might have been prevented.

11. For bt. of Mrs. Gibbs. She Stoops to Conquer, with, (positively for that night only) Teazing made Easy. Gammon = Denning :—see Hay. July 30 1817—Liston spoke his Epilogue on the Ass a 2d time.

12. Emery's bt. Cure for the Heart-Ache. Old Rapid = Liston, 1st time.

13. X. Y. Z. 3d time—the question which occasioned an injunction from the Court of Chancery has been decided in favour of this theatre and the author.

16. Farley's bt. —One entire act from 5 plays of Shakspeare.

Julius Cæsar. act 3d.—Brutus = Young, 1st time.  
Midsummer Night's Dream. act 2d.

Cymbeline. act 2d.—Imogen = Miss Brunton.

Henry 4th. act 2d. Prince of Wales (for that night

only) = Jones : Hotspur = Macready, 1st time : Carriers (for that night only) Liston and Emery.

Tempest. act 5th. *Dorinda* = Miss S. Booth : *Hippolito* = Mrs. Faucit : — with Madame Saqui, Liston's Epilogue, and Libertine. Don Juan (for that night only) = Farley.

19. Blanchard's bt. Speed the Plough. Sir Abel Handy = Blanchard : Sir Philip Blandford = Egerton : Miss Blandford = Miss E. Blanchard, her 1st app.

24. Miss Brunton's bt. Pizarro (for this night only) = Macready : Cora = Miss Brunton, 1st time : — with Day after the Wedding. Lady E. Freeloove = Miss Brunton, 1st time : — and Broken Sword. Myrtillo (for that night only) = Miss Brunton.

30. Miss S. Booth's bt. Cymbeline. Posthumus = Macready, 1st time : Imogen = Miss S. Booth, 1st time : — with Aladdin, by Miss S. Booth, 1st and only time.

July 1. Brandon's bt. Exile. Alexina = Miss Brunton.

3. Miss Foote acted Letitia Hardy for her bt.

4. Merchant of Venice. Shylock = Terry.

6. Never acted, Who can I be? — Connor — Simmons — Liston — Blanchard — Miss S. Booth — Mrs. Davenport : — this F. was acted but twice.

11. Killing no Murder. Buskin = Denning.

16. (Last night) Rob Roy.

## HAY. 1818.

July 15. (First night) Poor Gentleman. Ollapod = J. Russell from Edinburgh, 1st app.: Corporal Foss = Tokely: Emily = Miss E. Blanchard:—with Blue Devils, and Day after the Wedding.

16. Busy Body. Marplot = Jones: Sir Francis = Terry: Miranda = Mrs. Glover: Patch = Mrs. Gibbs.

17. Rule a Wife. Leon = Warde from Bath, 1st app.:—with Agreeable Surprise. Lingo = Liston, 1st time, his 1st app. at Hay. for 7 years:—Warde was well received—his choice of character for his 1st app. was judicious, as he had played Leon at Bath with deserved applause.

18. Never acted, Nine Points of the Law, or Possession — Terry — Jones — Liston — Tokely — Russell — J. Russell — Miss Matthews — Mrs. Gibbs — Mrs. Davenport — this C., in 3 acts, was acted 9 times — it is attributed to Jameson.

22. Sleep Walker. Somno = J. Russell, 1st time: —with Critic. Puff = Jones: Sir Fretful = Terry.

24. Mountaineers. Octavian = Warde.

25. Never acted there, X. Y. Z. Neddy Bray = Liston: Ralph Hempseed = Tokely.

28. Merchant of Venice. Shylock = Warde: Gratiano = Jones: Launcelot = Tokely: Portia = Mrs. Glover: — Warde spoke the part well, but rather failed in the 4th act — he could not look savage.

Aug. 3. Exit by Mistake.

4. She Stoops to Conquer. Hardcastle = Terry : Tony Lumpkin = Liston : Young Marlow = Jones : Miss Hardcastle = Mrs. Gibbs :—with Travellers Benighted. Robert = Terry.

5. (6-7-8-12) Africans. Selico = Warde : Madi-boo = Jones : Mug = Liston.

11. Cure for the Heart-Ache. Old Rapid = Liston : Frank = Tokely : Jessy = Miss E. Blanchard.

14. Who wants a Guinea? Solomon Gundy = Liston, 2d time : Barford = Warde, 1st time.

15. Never acted, the Green Man. Mr. Green = Terry : Crackley = Jones : Sir George Squander = Barnard : Fungus (his valet) = Russell : Closefist = Watkinson : Major Dumpling = Tokely : Capt. Bibber = Connor : Lord Rowcroft (uncle to Sir George) = Foote : Tucket (woman to Lady Squander) = Mrs. Gibbs : Lady Squander = Mrs. Glover : Bertha (her sister) = Miss E. Blanchard :—acted 19 times—Mr. Green's real name is unknown—he is called Mr. Green by his acquaintance, because he dresses himself in Green from head to foot—he tells every body disagreeable truths, yet there is something in his manner that inspires respect as well as fear—Lord Rowcroft had educated Sir George as his heir, but at the opening of the play he is mortally offended at him, for having married a young woman without family or fortune—Sir George's own estate is small, yet he lives in a dashing style—in the 2d act he is arrested—Lord Rowcroft offers to pay his debts, on condition that a legal separation should

take place between him and his wife—Mr. Green, who is master of an important secret, forces Lord Rowcroft to drop his proposal—at the conclusion, Lord Rowcroft is reconciled not only to Sir George, but also to Lady Squander—Mr. Green turns out to be Sir George's maternal uncle—Crackley marries Bertha—this C., in 3 acts, is professedly taken from the French—it was adapted to the English stage by Jones who played Crackley—it is on the whole a pretty good play—Terry's Mr. Green was a perfect piece of acting.

20. Pedrillo = Liston : Spado = Tokely.

29. Terry's bt. Teasing made Easy, with Sylvester Daggerwood, by J. Russell—he gave Imitations of 10 performers—one of whom was Terry in Lord Ogleby.

31. Liston's bt. Barataria, in one act. Sancho = Liston : Mary the Buxom = Mrs. Gibbs :—after which, Beaux Stratagem. Archer = Russell : Scrub = Liston : Mrs. Sullen = Mrs. Glover : Cherry = Mrs. Gibbs :—with Liston's Epilogue on an Ass, and Love, Law, and Physic.

Sep. 3. For bt. of Mrs. Gibbs. Teasing made Easy — after which, Who's my Father? Major Dewlap = Terry, for that night only : Fitzcloddy = Liston : Lord Alton = Russell : Mrs. Fetch = Mrs. Gibbs :—with Liston's Epilogue.

5. Never acted there, First Floor. Tim Tartlett = Liston : Whimsey = Terry : Mrs. Pattypan = Mrs. Davenport.

10. Foundling of the Forest. Valmont = Warde.

11. Warde's bt. Honey Moon. Duke = Warde.

Warde acted Leon 2 times—Octavian 2—Shylock 1—Selico 5—Barford 1—Count de Valmont 1—Duke Aranza 1.

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## BATH 1817-1818.

Nov. 1. Belle's Stratagem. Doricourt = Warde : Hardy = Butler, from Hay. : Letitia = Mrs. T. Hill, late Miss H. Kelly, her 1st app. for 3 seasons.

4. Slave. Gambia = Warde, 1st time : Fogrum = Meadows from Birmingham, 1st app.

5. Inconstant. Young Mirabel = Farren, from Dublin : Duretete = Green : Bizarre = Mrs. T. Hill.

22. Venice Preserved. Jaffier = Warde : Pierre = Conway : Belvidera = Miss Somerville.

24. Beaux Stratagem. Archer = Farren : Scrub = Meadows : Aimwell = Warde : Mrs. Sullen = Mrs. Chatterley.

26. Isabella. Biron = Warde : Isabella = Miss Somerville :—with Don Giovanni, or the Libertine. Don Giovanni = Conway : Leporello = Green :—they both acted very well.

29. Apostate. Hemeya = Conway : Malec = Foote : Pescara = Warde : Florinda = Miss Somerville.

Dec. 1. Grecian Daughter. Dionysius = Conway : Phocion = Warde : Euphrasia = Miss Somerville.

3. Innkeeper's Daughter. Richard = Warde : Harrop = Cunningham : (good) Mary = Mrs. T. Hill.

5. Midas = Chatterley : Pan = Butler :—both good.

6. Not acted 20 years, Constant Couple. Sir Harry Wildair = Farren : Col. Standard = Warde : Alderman Smuggler = Chatterley : Clincher Sen. = Green : Clincher Jun. = Meadows : Lady Lurewell = Mrs. Chatterley :—Chatterley acted very well, particularly when he was disguised as an old woman.

8. Macbeth = Conway : Macduff = Warde : Lady Macbeth = Miss Somerville :—with Selima and Azor. Ali = Green.

12. Not acted 20 years, Philaster. Philaster = Warde : Bellario = Miss Jarman :—she acted very prettily, but the part was rather too much for her—she had played several small parts, but was still very young.

13. Conway acted Petruchio.

20. Rule a Wife. Leon = Warde : Perez = Farren.

22. Jealous Wife. Mr. and Mrs. Oakly = Conway and Miss Somerville.

27. Knight and Wood Dæmon. Hardyknute = Conway.

29. Foundling of the Forest. Valmont = Conway : Florian = Warde : Unknown Female = Miss Somerville.

30. Comus = Conway : Lady = Miss Somerville.

Jan. 3. Winter's Tale. Leontes = Conway : Florizel = Warde : Hermione = Miss Somerville : Perdita = Mrs. T. Hill.

6. First time, Fazio. Giraldi Fazio = Conway : Bartolo (an old miser) = Chatterley :—his acting was excellent—Duke of Florence = Foote : Bianca = Miss Somerville : Marchesa Aldabella (a woman of fashion) = Mrs. Chatterley :—Fazio and Bianca had been married two years—they are a very happy couple, but not very rich—Bartolo, who is neighbour to Fazio, calls at his door—when he is admitted, he tells Fazio that 6 ruffians had attacked him—and adds, with exultation, that they could not get any money from him — Bartolo dies of his wounds—Fazio takes Bartolo's keys—goes to his house, and returns with a sack full of gold—in the 2d act, Fazio is living in splendour—before his marriage he had been in love with Aldabella—she now renews her acquaintance with him, and by her fascinations gradually induces him to pass the night with her—in the 3d act, Bianca is enraged at her husband for his infidelity to her—the Duke and his Council are assembled to debate about the death of Bartolo—Bianca hints to them that Bartolo's body may be found in the garden of the house lately occupied by Fazio, and assures them that Fazio himself may be found at Aldabella's—Fazio is brought in—the Duke condemns him to death for the murder and robbery of Bartolo—Fazio repels the charge of murder, but makes no reply to the charge of robbery—Bianca is extremely sorry for what she had done—in the 5th act, Fazio takes an affectionate leave of Bianca, and is led off for execution—Bianca tells the Duke the particulars of all that had happened, and dies of a broken heart—the Duke sentences Aldabella to

spend the remainder of her days in a convent—the language of this T. is beautiful—as a Drama it is not without serious faults—Bianca leaves Fazio in prison—she re-enters and says she has suffered many insults in the streets and at the Ducal Palace—yet the whole space of time, in which she has been absent from the stage, was only while 9 lines were spoken—the 4th act might be omitted without any detriment to the plot—the 2d Edition was printed in 1816, the 5th in 1818—Milman seems displeased at having his play acted—yet he had no reason to be offended, as it was owing to this very circumstance, that 3 new Editions of it were printed—Milman totally disclaims the alterations, which were made to fit his play for representation—they were slight, but necessary—the success with which Fazio was acted at Bath, occasioned it to be brought out at C. G.—the Bath manager had a reprimand from the Lord Chamberlain's Office for acting Fazio without a license—he conceived, as it had been acted at some theatre, that it had been licensed—Cerberus received his sop, and all was well.

9. Lady of the Lake. Fitz-James = Conway : Roderic Dhu = Warde : Ellen = Mrs. W. West.

12. Not acted 40 years, All for Love. Antony = Conway : Ventidius = Foote : Cleopatra = Miss Somerville : Octavia = Mrs. W. West.

17. Miss Somerville's bt. Merchant of Venice. Shylock = Warde, 1st time : Bassanio = Conway : Gratiano = Farren : Launcelot = Chatterley : Portia = Miss Somerville.

19. Henry 4th. Falstaff = Chatterley : Hotspur

= Warde : Prince of Wales = Conway : King = Foote.

23. Travellers. Zaphimiri = Warde.

31. Conway's bt. Pizarro. Rolla = Gentleman, 1st app. on any stage : Alonzo = Warde : Pizarro = Conway : Elvira = Mrs. W. West :—with, not acted 9 years, Love a-la-Mode. Sir Archy = Foote : Sir Callaghan = Conway, 1st time : Squire Groom = Farren : Beau Mordecai = Chatterley :—the boxes were very full, as the Gentleman who acted Rolla was very well known.

Feb. 3. Warde acted Capt. Irwin.

10. Escapes. Michelli = Green :—he acted very well.

12 Brownell's bt. All in the Wrong. Sir John Restless = Farren : Beverley = Warde : Belinda = Mrs. T. Hill : Lady Restless = Mrs. Chatterley.

17. Warde's bt. Point of Honour. Durimel = Warde : St. Franc = Foote : Valcour = Farren : Steinberg = Chatterley : Bertha = Mrs. Chatterley : Mrs. Melfort = Mrs. W. West :—with Is he Jealous? Belmour = Warde.

21. Mr. and Mrs. Chatterley's bt. Wives as they were. Bronzely = Farren : Sir George Evelyn = Warde : Lord Priory = Chatterley : Miss Dorillon = Mrs. Chatterley.

23. Rivals. Acres = Green : Faulkland = Warde.

24. Mr. and Mrs. W. West's bt. My Spouse and I—with Critic. Puff = Farren : Sir Fretful = Chatterley : Don Ferolo = Green : Tilburina = Mrs. W. West :—and Forest of Bondy. Florio = Mrs. W. West.

March 23, &c.—Young acted Hamlet—Sir Edward Mortimer—Daran in Exile—Lord Townly—Zanga—Penruddock.

April 3. Retribution. Varanes = Young : Hamed = Warde.

4. Young's bt. St. Clara's Eve. Aben Hamet = Young : Rinaldo = Warde.

13. Fazio = Warde : Bianca = Mrs. Chatterley : Aldabella = Mrs. W. West.

15. Farren's bt. Rob Roy. Rob Roy = Warde : Bailie Nicol Jarvie = Chatterley : Helen Macgregor = Mrs. W. West :—with Hunter of the Alps. Felix = Farren : Rosalvi = Warde :—Rob Roy did great things for the treasury—as the theatre was provided with Scotch dresses, the play had been gotten up at little expense—Rob Roy was one of Warde's best characters.

20. Falls of Clyde. Edward Enfield = Warde.

25. Not acted 20 years, Conscious Lovers. Bevil Jun. = Warde : Tom = Farren : Myrtle = Green : Indiana = Mrs. W. West : Phillis = Mrs. T. Hill.

May —. Betty acted 5 nights.

11. Child of Nature. Almanza = Warde.

23. Provoked Husband. Lord Townly = Warde, 1st time.

—. Braham acted 4 nights.

June 12. Way of the World. Mirabell = Warde.

13. Miss O'Neill acted Belvidera.

15. Romeo and Juliet, by Warde and Miss O'Neill.

16 and 17. Miss O'Neill acted Mrs. Beverley, and Isabella.

18. Stranger = Warde : Mrs. Haller = Miss O'Neill.

19. Jane Shore. Hastings = Warde : Jane Shore = Miss O'Neill : Alicia = Mrs. W. West.

20. Miss O'Neill acted, for her bt., Bianca in Fazio, and Maria in the Citizen.

## D. L. 1818-1819.

The theatre opened under the management of S. Kemble—it had sustained a great loss as Downton was not engaged.

Sep. 12. An occasional address by H. Johnston—after which, *Romeo and Juliet*. Romeo = H. Kemble from Bath, 1st app. : Mercutio = S. Penley : Juliet = Lady, 1st app. in London.

In obedience to the wishes of the publick, the general Committee have determined upon the experiment of reducing the prices of admission to the boxes and pit, which will be for the season—boxes 5s.—2d price 3s.—pit 3s.—2d price 2s.

15. *Cure for the Heart-Ache*. Old Rapid = Watkinson, from Hay. : Young Rapid = S. Penley.

17. *Othello* = Cleary, 1st app. : *Desdemona* = Mrs. W. West, from Bath :—with *Romp*, by Mrs. Alsop.

22. *Wild Oats*. Rover = Stanley.

24. Venice Preserved. Jaffier = David Fisher : Pierre = Cleary : Belvidera = Mrs. W. West.

26. Never acted, Sigismar the Switzer. Sigismar = H. Kemble : Arnold = Holland : Governour of Switzerland (under the Emperour of Germany) = Bengough : Edric = Knight : Eugenia (daughter to Arnold) = Miss Smithson :—acted 4 times—Sigismar is the chief of the Swiss patriots—he is proscribed, and a large reward is set on his head—he comes to Arnold's cottage in a tattered dress, and worn out with fatigue—Arnold receives him with kindness—Sigismar has a narrow escape from the Austrian soldiers who are in pursuit of him—Arnold is condemned to death for having harboured Sigismar—Eugenia acquaints Sigismar with her father's danger—Sigismar falls into the hands of the governour—he is led to the stake—Edric contrives to unloose Sigismar's bugle—he ascends some rocks, and blows the bugle—the Swiss appear from all sides, and the Austrians fly in disorder—Arnold's life is preserved——this is a moderate Melo-drama, by Walker—he has quoted some passages from the Universal History on which his piece is founded—the catastrophe is historical—the incidents are fictitious.

28. Richard 3d = Kean—29. Speed the Plough.

Oct. 1. Othello. Othello = Kean : Iago = Cleary.

6. Suspicious Husband, with Love laughs at Locksmiths. Risk = Harley : Totterton = Williams, 1st app. in London : Solomon Lob = Knight.

8. Iron Chest. Samson = Cowell, from York, 1st app.

10. Stanley acted Wellborn.

13. Provoked Husband. Lord Townly = D. Fisher : Lady Townly = Mrs. W. West : Miss Jenny = Mrs. Alsop.

14. Fashionable Lover, revived. Lord Abberville = S. Penley : Colin Macleod = H. Johnston : Tyrrel = H. Kemble : Augusta Aubrey = Mrs. W. West : —not repeated.

15. Macbeth = Kean : Lady Macbeth = Mrs. W. West.

20. Recruiting Officer. Plume = Stanley : Brazen = Harley : Kite = S. Penley : Bullock = Oxberry : Costar Pearmain = Munden : Thomas Appletree = Knight : Sylvia = Mrs. Mardyn : Melinda = Mrs. Orger : Rose = Mrs. Alsop :—acted but once—with the exception of Stanley, the performers were shamefully imperfect — Plume was one of Stanley's best characters.

22. Distressed Mother, revived. Orestes = Kean : Pyrrhus = D. Fisher : Hermione = Mrs. W. West.

27. Poor Gentleman. Frederick = Stanley.

28. Way to get Married. Tangent = Stanley : Julia = Miss Smithson :—with Innkeeper's Daughter. Richard = H. Kemble : Mary = Miss Smithson.

30. Bold Stroke for a Husband. Don Julio = H. Kemble : Don Cæsar = Munden : Don Vincentio = Harley : Olivia = Mrs. Glover : Victoria = Mrs. Mardyn : Minette = Mrs. Alsop :—H. Kemble, through his father's interest, was put into Julio and several other characters for which he was totally unfit.

Nov. 3. Country Girl, with, never acted, Barmecide, or the Fatal Offspring. Goodman (an Englishman attached to Giafar) = Harley : Haroun al Raschid = H. Johnston : Giafar = H. Kemble : Isouf

(chief of the Eunuchs—enemy to Giafar) = Watkinson : Aboulcassem (chief of the Arabs) = Bengough : Zaida = Mrs. Orger :—acted 12 times —this dramatic Romance, in 3 acts, was written by Milner—the author says in his preface, that his plot is founded on historical facts—Haroun, the celebrated Caliph, gave his sister Zaida in marriage to Giafar, the Barmecide, his favourite and grand Vizier—but as it was a sacred law that the blood of Ali should not be contaminated by an alliance with an inferiour race, the Caliph exacted an oath from Giafar that he would not use the privileges of a husband—this unnatural restraint was infringed, and the Caliph's sister had a son by the Barmecide—on the discovery of this circumstance, Haroun put the whole family of the Barmecides, 40 in number, to death—and drove his sister from Bagdad to perish by want and grief—Milner has brought about a happy catastrophe—the incidents of the last act are not very probable, but in a professed Romance this is no unpardonable fault—the author allows that his piece is of that sort of Drama, in which the effect depends more upon situation and the happy execution of what is technically called *stage business* than the merit of the writer—the Barmecide however is far from a bad play—as the audience had tolerated Johnstone as an Irishman at Bagdad, Milner made no scruple about introducing Harley as an Englishman in the same place—this absurdity is not only gross, but inexcusable, as Goodman does not say or do any thing, but what might as well have been said and done by a native of Bagdad—Haroun al Raschid was contemporary with Charlemagne, consequently

the events of this Drama must be supposed to take place in some year not far distant from 800.

4. Heir at Law. Daniel Dowlas = Williams.

6. Road to Ruin. Goldfinch = Harley : Dornton = Munden : Harry Dornton = H. Kemble : Silky = Knight : Widow Warren = Mrs. Harlowe : Sophia = Mrs. Mardyn.

7. Town and Country. Plastic = Stanley.

9. Romeo and Juliet. Juliet = Mrs. W. West.

10. Bertram. Imogine = Mrs. W. West.

11. Will. Howard = Stanley.

13. Love makes a Man. Don Lewis = Munden : Carlos = H. Kemble : Clodio = S. Penley : Angelina = Mrs. W. West : Louisa = Mrs. Mardyn : Elvira = Mrs. Orger.

14. Jew of Malta. Abigail = Mrs. W. West.

17. The Queen died, and the theatre was shut till Dec. 3.

Dec. 3. Never acted, Brutus, or the Fall of Tarquin. Lucius Junius = Kean : Titus (his son—in love with Tarquinia) = D. Fisher : Sextus and Aruns (sons of Tarquin and Tullia) = H. Kemble and S. Penley : Collatinus = Bengough : Horatius = Yarnold : Tullia (wife of Tarquin) = Mrs. Glover : Tarquinia (daughter of Tarquin and Tullia—in love with Titus) = Mrs. W. West : Lucretia (wife of Collatinus) = Mrs. Robinson :—acted 52 times—this historical T. was compiled from Downman, Cumberland, &c., with some alterations and additions, by Howard Payne—Payne says in his preface, that he has not scrupled to adopt the conceptions and language of his predecessors—but he does not mention either Downman or Cumberland by name.

Downman published his *Lucius Junius Brutus*, or the *Expulsion of the Tarquins*, in 1779—his play on the whole does him considerable credit—it is professedly not a Tragedy, but a historical play—the important character of Aruns is rather comic than tragic—Downman says in his preface—“there are  
“not wanting many good judges of composition,  
“who wish that the less studied diction, and more  
“plain and level metre of the school of Shakspeare  
“ (which ended with Southerne) had been continued  
“to the present time—A diversification of cha-  
“racters hath been attempted in this piece; and to  
“give every character the mode of sentiment and  
“expression peculiarly suited to it—however it  
“may appear to us, when we are reading, no small  
“attention is requisite in written dialogue of any  
“kind, for an author entirely to cast off self—this  
“was the characteristic of Shakspeare.”

Cumberland's play was published in his posthumous works—it is a moderate Tragedy—he has written the characters of Brutus and Tullia very well, but the rest of his play has not much to recommend it—he calls it the *Sybil*, (*Sibyl*) or the *Elder Brutus*—he has perhaps managed the character of the *Sibyl* as well as it could be managed, but such a fabulous character in a modern T. creates disgust—it might have passed muster very well in one of Seneca's plays—Payne has properly omitted it—Brutus, when his son is brought in as a traitor, with the utmost apathy calls *Valerius* aside, and makes a speech of 14 lines to him about his having pulled down his house, and thereby acquired the name of *Poplicola*—this is very unnatural—and

the anticipation of the name of Poplicola is an unpardonable blunder—besides it was not simply for the pulling down of his house on mount Velia, but for several popular laws which he proposed, that, in the course of time, he acquired that name.

Payne's Brutus met with success *vastly* beyond its merits.

Act 1—the 1st scene is unimportant—the 2d is from Downman—the rest of the act from Cumberland.

Act 2—the 1st scene is from Downman—the 2d scene and the beginning of the 3d seem to be written by Payne—when Sextus, &c. enter to Lucretia, the act is concluded from Downman.

Act 3—the 1st scene is chiefly from Cumberland—scene 2d—in this scene Lucretia, on the first representation, stabbed herself—this circumstance, which was better calculated for the Drama than almost any other in the story, was afterwards omitted—it should have been retained, and Lucretia's last speech in Lee's play might have been introduced with propriety—as the scene now stands a little is borrowed from Cumberland and Downman—scene 3d is unimportant—scene 4th (the Forum) is chiefly from Downman—some few lines are from Cumberland.

Act 4—the 1st scene is entirely from Cumberland—the 2d scene is unimportant—the 3d scene is from Cumberland—with one considerable alteration—the temple of Rhæa is discovered—Tullia falls asleep on a couch—the Sibyl enters, and commands the Ghost of Servius Tullus to come forth from his tomb—Tullia starts out of sleep, and at the sight of her

father she falls to the ground and expires—Payne alters this, and makes Tullia die on discovering a monumental figure of her father.

Act 5—the 1st scene is chiefly from Cumberland—the 2d scene is at the house of Brutus—Valerius enters, and Brutus speaks the lines about Poplicola—the last scene has some few speeches from Cumberland, but it is chiefly from Lee—the mention of Tarquinia is brought in with great impropriety—Payne ends his play well for stage effect—yet it may be doubted whether Cumberland's catastrophe is not preferable, as it includes the whole of the history of Brutus—Sextus Tarquinius and Brutus fight—they kill each other, and the play ends with the dying speech of Brutus—in reality Aruns and Brutus killed each other, each of them being more intent on wounding his adversary than defending himself—but the poetical license, which Cumberland has taken, is a very fair one.

Payne, with great want of judgment, calls the principal stickler for the Tarquins, Horatius—if he had looked into Livy, he would have seen that Horatius, who lived at the same time as Brutus, was of the popular party—if he had read through Livy, he probably would not have found one instance, in which the family of the Horatii were not on the same side—he calls the attendants on Tullia *Ladies of the Court*—if a man will write on a Roman story, he is bound to make himself a little acquainted with the manners of the times.

Payne says that 7 plays have been written on the subject of Brutus, only 2 of which have been acted—for Lee's Lucius Junius Brutus see D. G. 1681—

it was altered to the Patriot and brought out at D. L. in or about 1703—Duncombe's Junius Brutus came out at D. L. Nov. 25 1734.

The History of Brutus is ill suited to the Drama, and if 7 more plays were to be written, probably not one of them would be a good one—Lee, Duncombe, Cumberland, and Payne have been forced to introduce a contemptible love episode in order to spin out 5 acts—Downman concludes his play with the expulsion of the Tarquins, and before the conspiracy for their restoration—in all these plays the character of Brutus is considerably softened—see Plutarch's Life of Poplicola.

Dec. 10. Is he Alive?—acted about 10 times—when this Farce came out on June 15th, the names of the D. P. were in the bill—now they were absurdly omitted—neither Harley nor Stanley acted in it this season.

26. George Barnwell = H. Kemble : Trueman = Hamblin, 1st app. there : Millwood = Mrs. W. West.

28. Not acted 6 years, Isabella. Biron = H. Kemble : Carlos = Hamblin : Isabella = Mrs. W. West.

29. Douglas. Norval = H. Kemble : Stranger = Powell : Glenalvon = H. Johnston : Lady Randolph = Mrs. Glover.

31. Never acted, Flodden Field. English—Lord Marmion = H. Kemble : De Wilton = Hamblin : Sir Hugh Heron = Bengough : Friar Francis = Oxberry : Clare St. Clare = Mrs. W. West : Constance de Beverley = Mrs. Orger : Lady Heron = Miss Cubitt :—Scotch—James the 4th = S. Penley : Earl

of Angus = Holland : Host = H. Johnston : Queen Margaret = Mrs. Robinson :—acted 9 times—this dramatic Romance, in 3 acts, was brought out by S. and H. Kemble—it is a wretched attempt to dramatize Scott's *Marmion*—the compilers in their preface assert that their piece is taken almost verbatim from the poem—this is very far from being true—they have materially altered some of the characters—particularly Constance de Beverley—Constance in the poem seems to have been immured in the niche of a wall—(see the last note to the 2d Canto)—in the Drama Constance is put into a cell, and confined by a grate—Clare immediately enters, and opens the grate with as much facility as she would open a bandbox—a more contemptible scene than this has been rarely written.

Jan. 12. Not acted 6 years, Gamester. Beverley = Rae : Stukely = Bengough : Lewson = Hamblin : Mrs. Beverley = Mrs. W. West.

Feb. 5. Castle Spectre. Angela = Mrs. W. West.

11. Never acted, High Notions, or a Trip to Exmouth. Sir Frederick Augustus Pageant, Bart. = Munden : Brisk (servant to Franklin) = Russell : Timothy (Sir Frederick's factotum) = Knight : Franklin (in love with Charlotte) = T. Cooke : Charlotte (niece to Sir Frederick—in love with Franklin) = Miss Cubitt : Martha (her woman) = Mrs. Alsop :—acted about 13 times—Sir Frederick is grossly illiterate—he was formerly a cheesemonger, but had lately come to a title by the death of his brother—Brisk makes him a visit, first as the Master of the Ceremonies, and then as the Duke of Sparto—Sir Frederick is very desirous of marrying his niece to

a nobleman—he is made to believe that Franklin is really Lord Franklin—he gives him his niece with a fortune of £30,000—Brisk throws off his disguise—Franklin promises to make Charlotte happy—and Sir Frederick determines not to break his word—this musical F. was written by Parry—it is a very poor piece.

13. H. Kemble acted Wellborn.

15. Never acted, Switzerland—Kean—H. Kemble—H. Johnston—D. Fisher—Hamblin—Mrs. Glover—Mrs. W. West—this T. was written by Miss Porter—it was acted but once.

17. Hamlet = Kean : Laertes = Hamblin, 1st time.

19. John Bull. Job Thornberry = Oxberry, 1st time : Dennis Brulgruddery = Johnstone, 1st app. this season : Frank Rochdale = Hamblin, 1st time.

22. Never acted, Heroine, or a Daughter's Courage. Lenoir (supposed father to Eloise) = Rae : St. Aubyn = H. Kemble : Count de Darmfeldt = Bengough : Father Ambrose = Powell : Francois (a drunken servant) = Oxberry : Frederick (a child—son to St. Aubyn) = Miss G. Carr : Eloise (in love with St. Aubyn) = Mrs. W. West : Marian (his sister) = Mrs. Orger :—this Melo-drama, in 3 acts, was written by R. Phillips, Comedian—it was acted 3 times as a first piece—on April 23 it was cut down to 2 acts, and acted about twice—St. Aubyn is a widower, and on the point of being married to Eloise—as Frederick would inherit a large fortune in right of his mother, St. Aubyn concludes that his second marriage would be no detriment to him—Lenoir says that if Frederick should die, his large fortune

would go to St. Aubyn, and that Eloise would then be married to the richest nobleman in France—he stabs the child—at the time that the child is stabbed, Eloise is so placed as to be certain that the child had been stabbed by Lenoir—the suspicion of the murder falls on Eloise—Lenoir had treated her with severity, yet she is such a Heroine, that she chooses rather to suffer death than to accuse Lenoir—Eloise is acquitted, and the suspicion of the murder now falls on Lenoir—Eloise turns out to be the daughter of Darmfeldt—the guilt of Lenoir is placed past a doubt—he falls senseless into the arms of the officers of justice——this is a poor piece—it bears so striking a resemblance to *Self-Sacrifice*, that it is sufficiently clear both the pieces must have been founded on the same story—neither of the authors, however, makes any acknowledgment of having borrowed his plot.

*Self-Sacrifice*, or the *Maid of the Cottage*, by Soane, came out at the English Opera-House on the 19th of July 1819. Schwitzer (supposed father to Ida) = T. P. Cooke : Jean Jaques (king of the beggars) = Harley : Crank Cuffin (a negro beggar) = Wilkinson : Count Valmore (in love with Ida) = Pearman : Marquis Leone (really father to Ida) = Rowbotham : Schultz (Schwitzer's associate) = Salter : Eugene (a child—son to Valmore) = Miss G. Carr : Ida (in love with Valmore) = Miss Kelly : ———this is by far a better piece than the *Heroine*.

March 4. *Rule a Wife*. Leon = Kean : Copper Captain = Russell : Estifania = Mrs. Glover.

8. *Gamester*, with, never acted, *Castle of Won-*

ders—H. Kemble — Bengough — Harley—Mrs. W. West—Mrs. Orger—Mrs. Harlowe——this dramatic Romance was acted 15 times.

9. Henry 4th. Falstaff = S. Kemble : Hotspur = Kean, 1st time : Vernon = Hamblin.

13. Never acted, Dwarf of Naples. Malvesi (a deformed Dwarf — bastard brother to Guilio) = Kean : Guilio (Count di Monte — in love with Amanda) = H. Kemble : Frederick Ormond (an English officer) = Harley : Humphrey Gull = Oxberry : Antony Nettle (his tutor) = Williams : King of Naples = Bengough : Count Henrico (father to Amanda) = Powell : Count Orsino (his brother) = Gattie : Spalto (a bravo) = Hamblin : Imma (disguised as a page to Malvesi) = Mrs. W. West : Amanda (in love with Guilio) = Mrs. Mardyn : Mira (ward to Orsino) = Mrs. Orger : Laura (an old woman) = Mrs. Harlowe :—acted 6 times——the Dwarf is described as half mad with envy—as having the heart of a lion and the cunning of a fox—as wise, learned, valiant, and every thing but good—Guilio wishes to live with him on brotherly terms—the Dwarf challenges him—Guilio refuses to fight with him—when Guilio was wounded in the wars, he had been kindly nursed by a Venetian lady—in return he proposes to send her a small chest of jewels and a letter—the Dwarf substitutes a letter written by himself for the letter written by Guilio—the chest is opened, and the King reads the letter—the contents of it are of a treasonable nature—the King banishes Guilio—Guilio and the Dwarf fight—Guilio falls—his friends prevent the Dwarf from killing him—the Dwarf makes love to Amanda—she

rejects his addresses—Imma discovers herself to the Dwarf as being a woman, and avows her love for him—the Dwarf engages Spalto to assassinate Guilio—Spalto is not able to effect his purpose—he stabs Imma—in the last scene, the King sends for the Dwarf—Guilio and Amanda appear as married—Spalto is brought in -- the King insists that the Dwarf should obtain his brother's pardon — the Dwarf rushes on the King with his poniard—Guilio disarms him—the Dwarf says that the star of death hangs over him, and sinks nerveless into the arms of Guilio—there is a comic underplot—Ormond and Mira fall mutually in love—Mira offers to see Ormond in the evening—when Ormond enters in the street near Henrico's house, he is encountered by Guilio, who had returned to Naples privately—Guilio fancies that Ormond's visit is to Amanda—a scene or two of bustle ensues, in which Gull has a considerable share—this Tragi-Comedy, in 5 acts, was written by Soane—the comic scenes are not bad, but on the whole this is a poor play both as to plot and language—the Dwarf is a strange character, evidently written to suit the peculiarities of Kean's acting—the piece is dedicated to Kean in a strain of fulsome flattery.

April 3. Never acted, *Italians, or the Fatal Accusation*. Albano = Rae : Manfredi = H. Kemble : Fontano (father to Angelina) = Powell : Scipio (an Improvisatore) = Miss Smithson : Angelo (in love with Angelina) = D. Fisher : Alfonso (King of Naples) = Bengough : Angelina (in love with Angelo) = Mrs. W. West : Claudia (mistress to Alfonso) = Mrs. Glover :—Albano had married the niece of

Alfonso—on the wedding night Manfredi had killed her, and had proclaimed aloud that she had been killed by Albanio—the accusation had been generally credited, and Albanio had been thrown into prison—he had escaped from the prison, and, out of revenge for the credulity of his countrymen, had taken up arms against them—at the opening of the play, Manfredi and Claudia accuse Fontano of treason—Alfonso believes them—Manfredi puts out Fontano's eyes, and leaves him among some precipices—Scipio becomes the guide of Fontano—in the 4th act, Alfonso is convinced of Fontano's innocence—he orders Claudia to be conveyed to a convent—she stabs herself—in the 5th act, Albanio kills Manfredi—he speaks the last speech of the play, and then stabs himself—this T. was written by Bucke—it had been printed—and was brought out on this evening with curtailments and alterations by the author—it has many faults both in the conduct of the plot, and in the language, but some parts of it are well written—Scipio is not only a pleasing, but an original character—on the whole this T. might probably have run 9 nights with fair play—but Kean's friends were determined to damn it—a 7th edition of it was printed in May 1819—the occasion of this rapid sale, was a dispute between the author and Kean—Buck says of Kean, “every person, who  
“is even superficially acquainted with the management of D. L., knows, and knows well, that tho’  
“Kean is saving that establishment with his right  
“hand, he is ruining it with his left”—Bucke's *four* prefaces are well worth reading.

12. *Italians*—2d and last time.

13. Jane Shore. Hastings = Rae : Belmour = Hamblin : Jane Shore = Mrs. W. West, 1st time : Alicia = Mrs. Glover :—with, never acted, Abudah, or the Talisman of Oromanes. Abudah = H. Kemble : Genius Barhaddan = Bengough : Fadlahdallah = Harley : Selima = Miss Cooke : Zemroude = Mrs. Bland :—this Fairy tale was founded on one of the tales of the Genii—it was acted 13 times.

15. Wild Oats. Rover = Russell.

17. Never acted, Honour, or Arrivals from College—H. Kemble—Harley—Johnstone—S. Penley—Mrs. W. West—Mrs. Orger, &c.—this C., in 5 acts, was acted 3 times.

21. Busy Body. Sir Francis Gripe = Munden : Patch = Mrs. Alsop :—rest as before.

24. Rivals. Julia = Mrs. W. West.

26. Merry Wives. Falstaff = S. Kemble : Ford = Rae.

27. School for Scandal. Sir Oliver = Watkinson.

28. Every one has his Fault. Irwin = H. Kemble : Solus = Knight.

May 3. Never acted, Wanted a Wife, or a Cheque on my Banker. Arthur Wildfire = Russell : Frank Cleverly (his servant) = Harley : Sir Gabriel Peeper = Munden : Barney Mac Shift = Johnstone : Jolt (his assistant) = Knight : Jonathan Curry (a butler) = Oxberry : Sir Wilful Wildfire (father to Arthur) = Watkinson : General Malabar = Gattie : Miss Catherine Arragon (the heiress of Castleton hall) = Mrs. W. West : Miss Arragon (her aunt) = Mrs. Sparks : Lillian Eden (a supposed orphan) = Miss Smithson :—acted 6 times——Barney Mac Shift keeps an office for advertisements—Young Wildfire had

quarrelled with his father because he would not marry Miss Arragon—he is so reduced in his circumstances as to advertise for a Wife—he discharges Frank, and gives him a Cheque on Messrs. Aldgate, Handle, & Co. for £20—Frank advertises for a place as an upper servant—Miss Catherine Arragon, who is of a romantic turn, wants a young man to be at the head of her household, or, as she phrases it, to be her gentleman at arms—she engages Arthur Wildfire—Miss Arragon supposes Frank to be the person who had advertised for a Wife—she encourages him as such—when Young Wildfire and Frank see one another at Castleton Hall, they are equally confused—at the conclusion, Young Wildfire presents Miss Catherine Arragon to his father as his wife—Frank introduces Miss Arragon as Mrs. Cleverly—this is an indifferent C. by Moncrieff—it is not a dull play, but most of the incidents are improbable.

11. *Never acted, Jew of Lubeck, or the Heart of a Father.* Jew = Rae : Young Donamar (a profligate) = H. Kemble : Van Fursten (principal servant to the Jew) = Oxberry : Magliano (a villain) = Bengough : Stefano (his associate) = G. Smith : Lindor (in love with Jella) = Harley : Prince Frederick of Austria = Hamblin : Jella (daughter to Van Fursten—in love with Lindor) = Miss Smithson : Rosa (daughter to the Jew) = Mrs. W. West :—acted 6 times—Count Donamar was an Austrian nobleman and a very worthy man—he had been denounced to the government as a traitor to the state—had made his escape to Lubeck, and had assumed the character of a Jew—Young Donamar had been led by

Magliano from one vice to another, till he had at last been prevailed on to denounce his father—Magliano, Stefano and Young Donamar arrive at Lubeck—Magliano and Stefano determine to rob the Jew—Young Donamar reluctantly consents to assist them—they get into the Jew's bedchamber, and threaten to murder him—he is rescued by Lindor, &c.—the officers of the Prince are in pursuit of Young Donamar—he repents of his crimes, and throws himself at his father's feet—his father forgives him, and conceals him in his house at the hazard of his own life—Young Donamar surrenders himself to save his father—Rosa enters with a pardon from the Prince for Young Donamar—this is a moderate Drama, in 2 acts, by Milner—it is too serious for an after-piece.

13. Never acted, the Carib Chief. Omreah (the Carib Prince of the southern district of Dominica) = Kean : Trefusis (an English general) = H. Kemble : Montalbert (commander of the French garrisons in Dominica and Guadaloupe) = Bengough : Maloch (a native prince of the northern district of Dominica) = Holland : Carbal (a priest) = D. Fisher : Claudina (lately married to Montalbert) = Mrs. W. West : Kathelrade (an Indian woman—foster-mother of Montalbert) = Miss Boyce :—the scene lies in Dominica—in the time of Queen Elizabeth—Trefusis and Claudina were mutually in love—Montalbert had made Claudina believe that Trefusis was dead, and had, with difficulty, prevailed on her to marry him—at the opening of the play Trefusis is a prisoner—he recovers his liberty—and joins Omreah and Maloch against the French—an explanation

takes place between Trefusis and Claudina—she reproaches Montalbert with his treachery—the Caribs take the French fort—Maloch is killed in the assault—Montalbert falls into the hands of Omreah—Omreah resolves to take a severe revenge on the French for the injuries which he and his subjects had suffered from them—Trefusis generously forms a plan for the escape of Montalbert and Claudina to Guadaloupe—Omreah threatens to put Trefusis to death—Claudina, to preserve the life of Trefusis, discovers herself to Omreah as Montalbert's wife—she is sacrificed by his orders—before her death, Omreah finds out that she is his daughter—some English troops, who had landed at Dominica, take Omreah prisoner—he kills himself—Montalbert determines to go into a monastery—Trefusis says he will give up the island to the native inhabitants of it—this is an indifferent T. by Twiss, the nephew of Mrs. Siddons—acted 10 times.

19. Munden's bt. *Lie of the Day*, revived. Air-court = Harley : Alibi = Munden : Metheglin = Oxberry : Sophia = Mrs. Mardyn : with *High Notions*, and *Honest Thieves*. Obediah = Munden.

25. For bt. of Rae, and Mrs. W. West. *Stranger* = Rae : Mrs. Haller = Mrs. W. West :—with, *Day after the Wedding*. Lady E. Freelove = Mrs. W. West.

31. Kean's bt. *Pizarro*. Rolla = Kean, 1st time : Alonzo = H. Kemble : Orozembo (for that night only) = S. Kemble : Elvira = Mrs. Glover :—with (not acted for several years) *All the World's a Stage*. Diggery = Kean, for that night only :—Kean had announced himself in the first bills for *Coriolanus*.

June 2. H. Johnston's bt.—By desire and under

the patronage of the Persian Ambassador—Never acted, the Persian Heroine. Narbal (a Persian prince—in love with Arteynte) = H. Johnston : Xerxes (king of Persia) = Hamblin : Masistes (father to Arteynte) = Bengough : Demaratus (exiled King of Sparta) = Carr : Arteynte (the Persian Heroine—in love with Narbal) = Mrs. W. West : Amestris = Miss Smithson : Pallene (mother to Arteynte) = Mrs. Brereton :—this is an uninteresting T. by Joddrell—it had been deservedly rejected at D. L. and C. G.—the 2d edition was printed in 1786—the plot is founded on Herodotus—but the story is materially altered—Herodotus, in the 107th and following chapters of his last book, says, that Amestris, the wife of Xerxes, suspecting with good reason, that Xerxes had an intrigue with Artaynte, the daughter of Masistes, did not attempt to revenge herself on Artaynte, but revenged herself in a cruel manner on her mother—in the play Amestris revenges herself on the daughter, and not on the mother—Xerxes wants to marry Arteynte—she rejects his offer—Amestris obtains from Xerxes a solemn promise to grant her any request that she may make—she claims to have Arteynte put into her power—Xerxes is forced to comply—at the conclusion, Xerxes and Narbal fight—Xerxes falls—Arteynte kills Amestris.

5. Richard 3d. Tressel = Hamblin : Queen = Mrs. W. West :—Kean on this night (and probably before) left off his absurd habit of collaring Richmond after he himself was disarmed—the Lord Mayor was very properly played seriously.

7. Pizarro. Rolla = Kean, 2d time.

July 8. (Last night) Rae acted Hotspur.

The affairs of this theatre had been getting worse and worse for several seasons—Bucke says that at this time it was involved in a very large debt—the Committee found it convenient to close the theatre earlier than usual, and with this season their management ended—on the whole it had been very bad, but in one respect it was highly to their credit—they had not suffered D. L. to be degraded (as C. G. had been) by the performances of horses and rope dancers.

Stanley did not act after the middle of this season—circumstances, totally unconnected with the stage, compelled him to absent himself from D. L. for some months—when he was at liberty to resume his duty, the Committee of Management contended that he had broken his articles—Stanley was forced to accept an engagement at the Coburg theatre—after some few years he went to America—he was a very good actor for a provincial theatre, and a fair actor for London.

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## D. L. COMPANY AT HAY.

June 10. Knight's bt. Poor Gentleman.

17. No other play till this night—"the D. L. Company beg leave to state to the public, that as the late season at that theatre has been considerably abridged of its usual duration, (a circumstance of the most material consequence and deprivation to many of the members of that establishment) the Prince Regent has condescended to bestow his Royal Patronage for the performers to act for a *short period* at this theatre—the support of the nobility, gentry, and the public in general is most respectfully solicited—all communications respecting the business of the theatre to be addressed to Munden, Rae, Holland, and Russell, at the Hay."

18. Richard 3d = Kean :—probably gratis.

19. Road to Ruin. Harry Dornton = Hamblin : Sophia = Miss S. Booth, her 1st app. this season.

21. Wild Oats. Rover = Elliston : — probably gratis.

23. All the World's a Stage. Diggery = Munden.

July 3. Miss S. Booth acted Minette.

8. Miss S. Booth acted Miss Hardcastle.

9. By desire of the Duke of Sussex. Inkle and Yarico.

10. (Last night) By desire of the Duke and Duchess of York. Poor Gentleman.

C. G. 1818-1819.

Sept. 7. *Macbeth* = Young: *Lady Macbeth* = Mrs. Yates, from Dublin, 1st app.:—with Miller and his Men.

9. *Guy Mannering*. *Meg Merrilies* = Mrs. Yates.

10. *School for Scandal*. *Sir Peter Teazle* = W. Farren, from Dublin, 1st app.: *Charles* = C. Kemble: *Joseph* = Young: *Sir Oliver* = Terry: *Sir Benjamin* = Liston: *Crabtree* = Blanchard: *Moses* = Simmons: *Trip* = Farley: *Lady Teazle* = Miss Brunton: *Mrs. Candour* = Mrs. Gibbs: *Maria* = Miss Foote.

11. *Rob Roy*. *Dougal* = Tokely.

14. *Pizarro*. *Elvira* = Mrs. Yates.

18. *Clandestine Marriage*. *Lord Ogleby* = W. Farren, 1st time: *Sterling* = Fawcett: *Lovewell* = C. Kemble: *Sir John Melvil* = Abbott: *Canton*: *Farley*: *Brush* = Jones: *Mrs. Heidelberg* = Mrs. Davenport: *Miss Sterling* = Mrs. C. Kemble: *Fanny* = Miss Brunton:—W. Farren's *Lord Ogleby* drew great houses—W. Farren was a young man—the son of Farren, formerly of C. G. and the brother to Farren of Dublin and Bath.

23. Never acted, *Burgomaster of Saardam*, or the *Two Peters*. *Peter Michaelhoff* and *Peter Flimmin* (ship carpenters) = Abbott and Farley: *Burgomaster of Saardam* = Liston: *French Ambassador* = Simmons: *German Ambassador* = Comer: *Rus-*

sian Ambassador = Connor : Master of the dock-yard = Chapman : Catharine = Miss Foote :—acted 4 times—this comic and musical Entertainment was written by Reynolds—see 'Twould puzzle a Conjuror Hay. Sept. 11 1824.

Oct. 1. Way to keep him. Lovemore = C. Kemble : Sir Bashful Constant = W. Farren : Sir Brilliant Fashion = Jones : Widow Bellmour = Miss Brunton : Mrs. Lovemore = Mrs. Faucit : Lady Constant = Miss Foote : Muslin = Mrs. Gibbs :—with Killing no Murder. Buskin = J. Russell, 1st time.

2. Sleep Walker, in one act, and Bombastes Furioso—J. Russell acted Somno, and Artaxominous.

8. Rivals. Sir Anthony Absolute = W. Farren : Capt. Absolute = C. Kemble : Faulkland = Young : Acres = Liston : Sir Lucius = Jones : Fag = Farley : David = Emery : Lydia = Miss Brunton : Mrs. Malaprop = Mrs. Davenport : Lucy = Mrs. Gibbs : Julia = Mrs. Faucit.

12. Miss O'Neill acted Belvidera.

13. First time, Barber of Seville. Figaro = Liston : Count Almaviva = Jones : Dr. Bartholo = Fawcett : Fiorello = Pyne : Basil = J. Isaacs : Argus = Simmons : Tallboy = Blanchard : Rosina = Mrs. Dickons : Marcellina = Mrs. Sterling :—acted 20 times—this comic Opera, in 2 acts, has considerable merit, but it is little more than a new edition of the Spanish Barber, with the addition of one scene and many songs—see Spanish Barber, Hay. Aug. 30 1777.

14. Miser, in 3 acts (revived on 13th). Lovegold = W. Farren, 2d time : Frederick = Abbott : Rami-

lie = Farley : Lappet = Mrs. Gibbs : Mariana = Miss Matthews.

15. Stranger—19. Romeo and Juliet.

20. Never acted, Proof Presumptive, or the Abbey of San Marco—Macready—C. Kemble—Abbott—Farley—Egerton—Mrs. Faucit—Miss Boden :—with Wedding Day, revived. Sir Adam Contest = W. Farren : Lord Rakeland = Abbott : Lady Contest = Mrs. T. Hill, from Bath, 1st app. :—she was a very pleasing actress when Miss H. Kelly—she left the Bath stage on her marriage—and when she returned to it, she did not act quite so well as before—she did not succeed at C. G. and was very injudicious in leaving Bath.

22. Fazio. Bianca = Miss Somerville, 1st app. there.

23. Rivals, with Proof Presumptive, 3d and last time—it is called in the bill a serious Drama, in three acts, and seems not to have been printed.

24. Isabella—31. Gamester.

29. Never acted there, Adelgitha. Guiscard = Young : Lothair = C. Kemble : Michael Ducas = Macready : Adelgitha = Miss Somerville : Imma = Mrs. Faucit :—acted 3 times.

Nov. 2. Point of Honour, with Spoil'd Child, by Mrs. T. Hill :—and Blue Beard. Irene = Mrs. C. Kemble.

3. She wou'd and She wou'd not, revived. Trap-panti = Fawcett : Don Manuel = W. Farren : Don Philip = C. Kemble : Octavio = Abbott : Soto = Blanchard : Hypolita = Mrs. T. Hill : Flora = Miss Foote : Viletta = Mrs. Gibbs : Rosara = Miss Brun-ton :—not repeated.

6. Critic. Puff = Jones : Sir Fretful Plagiary = W. Farren : Don Ferolo = Liston : Tilburina = Mrs. Gibbs.

7. Othello = Young : Iago = Yates, from Edinburgh, 1st app. : Cassio = C. Kemble : Desdemona = Miss O'Neill : Æmilia = Mrs. Yates.

9. Jane Shore. Hastings = Young : Dumont = Macready : Gloster = Booth : Jane Shore = Miss O'Neill : Alicia = Miss Somerville :—acted 14 times.

11. Soldier's Daughter. Governor Heartall = W. Farren :—rest as Jan. 8 1817.

13. Six Physicians, or the Patient carried off—Liston — Emery — Blanchard — Abbott — Farley—Mrs. T. Hill :—this Farce was acted but once.

14. Apostate, with Love, Law, and Physic.

17. The Queen died—the theatre was shut till—

Dec. 3. Jealous Wife, with, never acted, Rose d'Amour, or Little Red Riding Hat—this Operatic Fairy Tale was acted about 9 times.

10. Castle Spectre. Osmond = Young : Father Philip = Emery : Percy = C. Kemble : Hassan = Abbott : Reginald = Egerton : Motley = Blanchard : Angela = Miss O'Neill, 1st time : Alice = Mrs. Davenport : Spectre = Mrs. Yates :—acted 6 times.

11. Earl of Warwick, in 3 acts. Warwick = Macready : King Edward = Abbott : Margaret of Anjou = Miss Somerville : Lady Elizabeth Gray = Miss Foote :—not repeated.

17. Never acted, Word for the Ladies—W. Farren —Macready — C. Kemble—Liston—Jones—Emery —Abbott—Young—Miss Brunton—Mrs. Yates—Mrs. Faucit—this C. was acted 3 times.

19. *Husbands and Wives.* Humphrey Grub = Tokely : Rose = Mrs. T. Hill.

29. *She Stoops to Conquer.*

Jan. 6. *Twelfth Night.* Sir Andrew = W. Farren.

7. *Winter's Tale*, revived. Leontes = Young : Florizel = C. Kemble : Polixenes = Egerton : Camillo = Connor : Antigonus = Abbott : Autolycus = Fawcett : Clown = Liston : Old Shepherd = Blanchard : Hermione = Miss Somerville : Perdita = Miss Beaumont : Paulina = Mrs. Yates :—acted twice.

20. *Rob Roy.* Francis Osbaldistone = Duruset, 1st time : Dougal = Emery, 1st time.

Feb. 3. *Who's the Dupe?* revived. Gradus = Fawcett : Doyley = W. Farren : Granger = Jones : Elizabeth = Mrs. T. Hill : Charlotte = Mrs. Gibbs.

10. Never acted, *Evadne, or the Statue.* Ludovico = Macready : Vicentio (in love with Evadne) = C. Kemble : Colonna (brother to Evadne) = Young : King of Naples = Abbott : Evadne (in love with Vicentio) = Miss O'Neill : Olivia (in love with Vicentio) = Mrs. Faucit :—acted 30 times—the King wants to seduce Evadne—Ludovico assists him in his design—Ludovico is the King's favourite, but secretly a traitor to him—Colonna attempts to put the King on his guard against Ludovico—the King is displeased—Ludovico enters into a vindication of his conduct—Vicentio returns to Naples—Ludovico makes him jealous, by artfully insinuating that he will soon be the King's favourite, as he is about to espouse the King's mistress—Vicentio quarrels with Evadne, and seems resolved to marry Olivia—Colonna challenges Vicentio—they fight, (behind the scenes) and Vicentio is supposed to be killed—

Colonna is taken into custody—Ludovico sets him at liberty, and says that the King has granted him a pardon, on condition that he should sacrifice his sister's honour to him—Colonna takes fire at the proposal, and determines to kill the King—the King comes to Colonna's palace in the expectation of having his wishes gratified—Evadne directs the King's attention to the Statues of her ancestors, and particularly to that of her father, who had lost his life to save the King's—the King is ashamed, and desists from his intention—Colonna and the King are reconciled—Colonna tells Ludovico that he had stabbed the King—Ludovico laughs at him for having been his dupe, and avows that all which he had done, was for the purpose of seizing on the crown for himself—the King overhears the conversation, and comes forward from behind the Statues, where he had concealed himself—Ludovico attempts to kill the King, but is killed by Colonna—Vicentio is said to have recovered from his wounds—the King promotes the union of Vicentio and Evadne—this is a moderate T. by Sheil—the plot is in a very considerable degree borrowed from the Traylor, (see T. R. 1692) of which the author makes some acknowledgment—the exchange of the pictures, in the 2d act, is a bungling incident—Evadne lends Olivia Vicentio's picture to look at for a moment—on Vicentio's almost immediate approach, she demands his picture, and in her hurry does not perceive that Olivia has substituted the King's—Vicentio, after some altercation with Evadne, calls on her to produce his picture—she takes the King's picture from her bosom supposing it to be Vicentio's—if she had

possessed one atom of common sense, she must have perceived that Olivia had played her a trick—the short space of time, which intervenes between the change of the pictures and the discovery of that change, precludes the possibility of any other supposition on rational principles—but Evadne, like a true Tragedy Heroine, disclaims reason and talks nonsense,

“ Sure, some dark spell some fearful witchery—

“ Some dæmon paints it on the coloured air—

“ ’Tis not reality that stares upon me !”

The Traytor with all its faults is a better play than Evadne.

12. Never acted, Place-Hunters — Liston — Abbott—Blanchard—Mrs. Davenport—Miss Beaumont—this Farce on the 16th was compressed to one act, and called How to get a Place—acted about 5 times.

17, Duenna. Don Jerome = W. Farren : Father Paul = Emery.

23. Bon Ton, revived. Sir John Trotley = W. Farren : Lord Minikin = Jones : Col. Tivy = Abbott : Davy = Emery : Jessamy = Farley : Miss Tittup = Miss Brunton : Lady Minikin = Mrs. Gibbs.

March 6. Never acted, Marriage of Figaro. Count Almaviva = Jones : Figaro = Liston : Fiorello = Duruset : Antonio = Fawcett : Basil = J. Isaacs : Cherubino = Miss Beaumont : Susanna = Miss Stephens : Countess Almaviva = Mrs. Dickons : Barbara = Mrs. Liston : Marcellina = Mrs. Sterling :—acted 15 times——this piece is little more than the Follies of a Day degraded to an Opera.

9. Deaf Lover, revived. Meadows = W. Farren :

Old Wrongward = Blanchard : Young Wrongward = Connor : Betsy Blossom = Mrs. Gibbs : Sophia = Mrs. T. Hill.

15. Aladdin. Aladdin = Miss Foote : Kazrac = Grimaldi.

16. Animal Magnetism. Doctor = W. Farren : La Fleur = Fawcett : Marquis = Jones : Jeffrey = Liston : Constance = Miss Foote : Lisette = Mrs. Gibbs.

April 12. Jane Shore, with, never acted, Fortunatus and his Sons, or the Magick Purse and Wishing Cap. Fortunatus = Farley : Ampedo and Andelochia (his sons) = Duruset and Abbott : Shadow (servant to Fortunatus) = Blanchard : Athelstan (King of England) = Chapman : Agrippina (his daughter) = Miss Foote : Fortune = Miss Beaumont : Virtue = Mrs. Faucit : Vice = Miss Logan :—this dramatick Spectacle was acted 11 times—it was announced in the bills as being founded on Dekker's Old Fortunatus—in Dekker's play, Fortunatus, who is an inhabitant of Cyprus, loses his way in a wood—Fortune appears to him, and offers him his choice of six gifts—he chooses riches—Fortune gives him an inexhaustible purse, and tells him, that whenever he shall put his hand into it, he will find ten pieces of gold—Fortunatus gives his sons plenty of money—the Soldan of Babylon shows him a hat—Fortunatus puts it on his head, and wishes that he was at Cyprus—he arrives at Cyprus in a minute—Fortune reproaches Fortunatus for having chosen riches instead of wisdom—Fortunatus dies—he gives his purse and cap to his two sons—Andelocia takes the purse, and leaves Ampedo the cap—Andelocia comes to England, and makes love to Agripyne—he discloses to her the means by which

he is so rich—she gives him a sleeping potion, and takes his purse from him—Andelocia returns to Cyprus—robs his brother of the hat, and comes back to England—he clasps Agripyne in his arms—puts on the hat and wishes to be transported with her into a wilderness—Andelocia gets up into a tree to gather some beautiful apples—Agripyne puts on the hat, and wishes to be in England—Andelocia eats one of the apples of a Tree which had been planted by Vice—two horns spring up on his brows—Fortune, Virtue, and Vice appear to Andelocia—Andelocia repents of his folly—Virtue gives him an apple from a tree planted by herself, and his horns fall off—Fortune directs Andelocia to furnish himself with apples from both the trees, as the means for recovering his hat and purse—she conveys him to London—Andelocia, in the disguise of a costermonger, sells Agripyne some of the apples of Vice—she becomes horned—Andelocia, in the disguise of a French doctor, promises to cure her—he contrives to get the hat, and once more carries off Agripyne—he takes the purse from her, and cures her of her horns—he restores the hat to Ampedo—Ampedo burns the hat, as having been perverted to bad purposes—Ampedo dies, and Andelocia is strangled—the play concludes with the triumph of Virtue over Vice and Fortune—Dekker's Comedy (for so it is called) is on the whole a very good play—it was printed in 1660—the Editor of the Old Plays reprinted in 1814-1815, makes a sort of apology for inserting in his collection a piece which sets all probability at defiance—but no apology was necessary—in such a story as that of Fortunatus

the want of probability is no fault—in a regular play we are disgusted with improbabilities, because a regular play is supposed to be a just representation of human life as it really is.

13. Henry 4th. Falstaff = Yates, 2d app. there : Hotspur = Macready, 1st time : Lady Percy = Miss Foote.

17. Never acted, Heart of Mid-Lothian. Laird of Dumbiedikes = Liston : George Robertson = Macready : Ratcliff = Emery : Sharpitlaw = Blanchard : Saddletree = Simmons : Lord Oakdale = Egerton : David Deans = Terry : 1st Rioter = Comer : Jeanie Deans = Miss Brunton : Madge Wildfire = Mrs. C. Kemble : Effie Deans = Miss Stephens : Mrs. Balchristie = Mrs. Davenport :—acted 15 times—see Bath Dec. 3 1819.

27. We Fly by Night. Gen. Bastion = W. Farren.

*(For continuation of C. G. 1818-1819, see Vol. 9.)*

END OF VOL. VIII.











